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**COLOR OF LAW and the Legacy of the Civil Rights Movement:
Writing a Television Drama Procedural with Historical Elements**

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**COLOR OF LAW and the Legacy of the Civil Rights Movement:
Writing a Television Drama Procedural with Historical Elements**

by

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Report

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Dedication

Dedicated to the victims of crimes from the Civil Rights Era, particularly those under investigation pursuant to the Emmett Till Unsolved Civil Rights Crime Act of 2007, which is being considered for reauthorization thanks to the efforts of Rep. John Lewis, who, along with so many others, continues the struggle for equality for all Americans.

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To my cohort, I thank you for your friendship and camaraderie. As a community, we are bound by a love of writing, but as individuals, we harbor diverse perspectives that made every day inside and outside the classroom a dynamic adventure that I won't soon forget.

Thank you all.

Abstract

COLOR OF LAW and the Legacy of the Civil Rights Movement: Writing a Television Drama Procedural with Historical Elements

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The University of Texas at Austin, 2016

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This report details the process by which the author, a candidate in the M.F.A. in Screenwriting program at The University of Texas at Austin, wrote COLOR OF LAW, a television pilot for a one-hour drama, a procedural with historical elements. The author reflects on this process by outlining the steps she took to plan, execute, and revise her script, all the while using what she had learned in the graduate program to ultimately complete the script.

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Chapter 1: Introduction

Throughout my time in the M.F.A. in Screenwriting program at The University of Texas, I have mostly written realist drama—a genre and creative mode that has been something I have pursued passionately before even entering the program. I hesitate to call my work “socially conscious” because that sometimes carries a didactic or melodramatic connotation (both of which I have made great efforts to avoid). Still, I have consistently done this type of work. I was admitted to the program with a family drama about Deaf identity. In the first year of the program, I wrote a coming-of-age drama that explored the foster care system through the eyes of a teenage girl and her young foster sister. In the fall of the second year I wrote a drama set against the backdrop of the 1988 Deaf President Now protest at Gallaudet University, the world’s only liberal arts university for the deaf and hard of hearing. In the spring of the second year, I wrote a legal drama television pilot about public defenders working in the Los Angeles juvenile court system. Each time, I took pride in the fact that I was able to expose audiences and readers to worlds with which they may have not been previously familiar. All of these projects presented unique challenges from which I was able to learn, and from which I feel I have benefitted as a writer and as a person.

Still, the subject of this report, my television pilot COLOR OF LAW, a drama procedural about the FBI’s efforts to investigate both historical and contemporary civil rights violations, presented particularly daunting challenges due to its structure, the integration of both the historical and contemporary aspects in an investigative setting, and the sensitive subject matter. At times, I had the same concerns I felt while I was writing a story set against the events of the Deaf President Now movement. As a hearing person, albeit one who is involved in the Deaf community and who has read extensively in the

field of Deaf Studies, I questioned whether I was the right person to write a screenplay about this watershed moment. As a white woman, I wondered if I was the right person to tell this story, intertwined as it was with the struggle for Black equality. Still, I felt compelled to push ahead and create a quality creative product.

I have consistently felt a passion for the subject matter, and wanted to tell it in a way that would be both effective and affecting. I believed I could do so. It has been a long process, and there will always be room for improvement, but I feel that the product presented for my thesis shows how far I have come on this project, and represents the culmination of my intellectual and creative efforts in the graduate program.

Chapter 2: Timeline

The draft of COLOR OF LAW submitted to my committee on August 8, 2016 represents over a year's undertaking, encompassing several drafts and iterations across three semesters. Here I present a timeline of events and milestones that contributed to the finalized thesis product.

December 2014: Over winter break, I began brainstorming various pilot ideas, among them the idea of something to do with the Emmett Till Unsolved Civil Rights Crime Act of 2007. I read *Racial Reckoning: Prosecuting America's Civil Rights Murders* by Renee C. Romano.

March 6, 2015*: I completed my brainstorming process for various pilot ideas.

March 24, 2015*: I pitched various ideas for pilots to Professor Cindy McCreery and fellow members of Writing for Series Television, the required introductory course in television writing for the M.F.A. in Screenwriting cohort, taken in the spring semester of the first year. The class, knowing that I had been thinking about this idea for some time, agreed that I should pursue COLOR OF LAW.

March 31, 2015*: I submitted a paragraph about my pilot idea.

Early April 2015*: I submitted an original pilot bible and an original treatment.

April 22, 2015: I met with Cindy McCreery in office hours, where we discussed, among other subjects, the importance of the agents having a personal motivation for working on the Civil Rights Squad. She recommended I look at the teasers of *The X-Files*, *House of Cards*, and *True Detective* as examples of the plots seeming complicated but actually being simple, and as an example that the characterization is the complex

element. She told me to focus most of my energy on crafting the characters rather than the plot.

April 26, 2015: I submitted a revision of the pilot bible, a revision of the treatment of the pilot episode, and my step-outline to the class.

May 5, 2015: I submitted the teaser and Act I per the requirements of the course. Due to time constraints, those writing drama did not complete their pilots in the course.

December 2015: Over winter break, I worked on the teaser and Act I as well as the step-outline.

January 2016: I re-ordered the step-outline.

April 28, 2015: I submitted the teaser, Act I, and Act II to Advanced Screenwriting II. At the workshop, it became clear that, if this were to be my thesis, it would need a major overhaul. The case was more appropriate for “Season 2” than the pilot episode, and I was encouraged to choose a different case that fit more with a hate crime. Problems at all levels were identified, and I began to brainstorm solutions.

May 5, 2016: Acts III and IV were submitted to the class. In order for this pilot idea to be eligible to be my thesis, I needed a full draft to present to my committee, and so, even though I knew that it was going to need major reworking, I submitted the second half to the class.

May 10, 2016: I sent this first iteration to my thesis committee, comprised of Cindy McCreery and Stuart Kelban. I also sent along new case ideas and new character biographies. Although these materials were not ultimately used, they were helpful for me to weed through various influences and figure out exactly what I wanted the pilot to be.

May 17, 2016: I met with my thesis committee. We did not so much discuss the materials I had handed in as brainstorm together what the second iteration would look

like. They gave me very helpful guidance as to how to approach the new, overhauled version. (For further details on this meeting, see the chapter titled “The Thesis Meeting.”)

June 2, 2016: I submitted new character descriptions of the dual protagonists and a pilot treatment to my supervisor, Cindy McCreery, for review.

June 28, 2016: I submitted my step-outline to my supervisor for review.

July 25, 2016: I submitted a draft of the second iteration to my committee for review.

July 29, 2016: I received notes from Cindy as to how to improve the draft.

July 31, 2016: I received notes from Stuart as to how to improve the draft.

August 8, 2016: I sent my committee a revised draft based on their notes.

*While every effort has been made to maintain the utmost accuracy in this report, these dates have been approximated to the best of my knowledge and memory.

Chapter 3: Memory, Reconciliation, and a Trip to the South

At fourteen years old, in November of my freshman year of high school, I stood in front of the Southern Poverty Law Center in Montgomery, Alabama, eyes fixed on a circular black slab of granite, water pouring over the engraved names of civil rights martyrs and the words of Dr. Martin Luther King, Jr.: “until justice rolls down like waters and righteousness like a mighty stream.” Coming from Massachusetts, it was my first time travelling to the Deep South, and I was enamored by what I saw, by the cultural differences, and by the history—deeply-rooted, often painful, and yet fully on display in the form of museums and monuments.

On this school trip, we travelled throughout Georgia and Alabama. We travelled to Atlanta, where we visited the childhood home of Martin Luther King, the Jimmy Carter Presidential Library and Museum, and Spelman College (which serves as the alma mater of Dr. Alice Morrison in *COLOR OF LAW*). In Alabama, we travelled to Tuskegee University, visited the Rosa Parks Museum in Montgomery, as well as the Birmingham Civil Rights Institute and the Sixteenth Street Baptist Church, the site of the 1963 bombing that killed four little girls. In the first iteration of *COLOR OF LAW*, the two agents stand in front of that same memorial adjacent to the Southern Poverty Law Center. In completely reconceptualizing and restructuring the pilot, I did not include such a scene in its second iteration. Instead, I found other ways to incorporate what I had seen on that trip. We attended a church service at Sixteenth Street Baptist Church, and visited the small gift shop/museum that was on site, which sold religious gifts and contained photos highlighting the church’s prominent role in the Civil Rights Movement. Although the Liberty Baptist Church featured in *COLOR OF LAW* is fictional, it is representative

of Baptist churches that served as centers of African American community life in the '50s and '60s, and which continue to have a role today.

One of the most interesting things I found about the South, looking back on that trip years later, is both the spirit of reconciliation and the desire for remembrance that has sprung up like a well from a land wracked by hate and violence. This became particularly evident while visiting the Birmingham Civil Rights Institute, which Victoria J. Gallagher, in her article, "Memory and Reconciliation in the Birmingham Civil Rights Institute," reminds readers is situated "across the street from Kelly Ingram Park where black citizens were sprayed with fire hoses and confronted with police attack dogs," (Gallagher 303). Gallagher writes that reconciliation can lead to amnesia, while contestation can lead to memory. She concludes her analysis of the role of the Birmingham Civil Rights Institute by writing:

...analyzing the rhetorical consequence, form, and content of the Birmingham Institute reveals the following: 1) that an experience of the Institute includes educational, remembrance, and preservation functions leading to re-envisioning one's heritage, engaging in a pilgrimage, and enlivening and reinvigorating key values of individuals and communities; 2) that the visual structures within the Institute are transactional rather than classificatory, promoting an experience of history that is fluid rather than static; and 3) that the Institute portrays both sides of the dialectical relationship between history and memory, but ultimately privileges one over the other. Contestation is demonstrated in the detailed history and lived experiences portrayed in the museum galleries. But the Institute's overarching institutional discourse, grounded in a tradition of progress, triumphs in the end, making it a place for experiencing reconciliation and regeneration rather than conflict and debate. (*Gallagher* 318)

Although there is always room for improvement, I cherish my memories of visiting the Birmingham Civil Rights Institute and other noteworthy sites relating to the struggle for Black equality, and I believe that, while one must remember the past, there is also room for reconciliation. I have attempted to portray this viewpoint in my pilot.

While Bruce Watson writes in *Freedom Summer: The Savage Season of 1964 That Made Mississippi Burn and Made America a Democracy* that, for example, the racial reconciliation of Mississippi rivals only that of South Africa, there is still considerable work to be done. For if we as a country are to move forward, we must not be afraid to look back not only at our triumphs, but also at our moral failures and our struggles, all of which have shaped our national identity.

Chapter 4: History and Philosophy, Law and Image

As an undergraduate, I was fortunate enough to take three courses that further bolstered my interest in the Civil Rights Movement and the struggle for racial equality.

In Philosophy of Race and Gender, we studied Kwame Anthony Appiah, Charles Taylor, and many other prominent figures in the field. Charles Taylor's "The Politics of Recognition" left a particularly strong mark on me, and lines of it would later serve as both the beginning and ending quotes of the screenplay I wrote in the fall semester of my second year of the M.F.A. program. The script was set against the backdrop of the 1988 Deaf President Now movement, in which the students of the world's only liberal arts university for the deaf and hard of hearing fought against a system of paternalism that had kept them voiceless for far too long—and won.

In Civil Rights: Law and Image, we studied media representations of the Civil Rights Movement, including the Academy Award-winning (but of questionable historical accuracy) *Mississippi Burning*, as well as the Emmy Award-winning 14-part documentary series *Eyes on the Prize* series on PBS. This examination of both factual and fictional accounts of the movement was illuminating. Throughout the process of writing the pilot, I negotiated and renegotiated which parts to fictionalize and which to keep factual. I strove to be as historically accurate as possible, while also recognizing that the language of cinema often requires the writer to condense, consolidate, and further dramatize real events. By the time I wrote the second iteration of the pilot, I had already had this experience of negotiating between fact and fiction in my writing the screenplay set during Deaf President Now, and so I felt better prepared to tackle this challenge.

In the course entitled History of the Civil Rights Movement, we studied the differences between the “Big Four” Civil Rights organizations. This knowledge in particular helped me determine to which organization Howard Wright should belong in the second iteration of the pilot. He is not a religious leader, and so he does not belong with King’s Southern Christian Leadership Conference (SCLC). As a middle-aged man, he does not find himself drawn to a youth-orientated movement in the form of the Student Nonviolent Coordinating Committee (SNCC). Nor does he take the more conservative position of the National Association for the Advancement of Colored People (NAACP), which fought Jim Crow primarily through the courts. Thus, I determined that he would join the Congress of Racial Equality (CORE). I ran into a problem, however, when I realized that at the time, CORE did not have any active projects underway in Georgia. So I led Howard Wright to the Mississippi Summer Project (better known as Freedom Summer) under the auspices of COFO (the Council of Federated Organizations, which was comprised of both SNCC and CORE).

All of these formal learning experiences benefitted me as a writer as I wrote the pilot for COLOR OF LAW.

Chapter 5: The First Iteration: Getting Started (Spring Semester 2015)

Ever since I came into the M.F.A. program, I had been excited at the prospect of taking Cindy McCreery's course Writing for Series Television. As an undergraduate at The Johns Hopkins University, I had had the privilege of taking four screenwriting courses, but I had not had the opportunity to learn about television writing. In the first part of the course, we focused on the fundamentals of television writing while developing our own television spec episodes, in which each student wrote a sample episode of a currently-running television series while trying to inhabit the voice of the show while still expressing one's own unique voice.

I chose *The Fosters*, which airs on ABC Family (now Freeform). The show is a family drama about an interracial lesbian couple raising biological, adoptive, and foster children. It fearlessly tackles complex issues of social import, such as the plight of older children and LGBT youth in the foster care system, the privatization of foster care, the psychological toll of rape, and how one forms one's identity. It does all of this without being didactic, and through one of the most traditional of television paradigms: the beloved family drama. I am a big fan of the show and thus it was very fun to write the spec; after watching every episode at least twice, it seemed natural to inhabit the voice of the show. My first foray into television writing was complete, and I was eager to move onto the next phase of the class: writing an original pilot.

I pitched a number of ideas, including one for a legal drama about the Los Angeles juvenile court system (which I later wrote in Spring 2016). The class knew that I had been thinking about writing a show that dealt with civil rights, and so I settled on what would become *COLOR OF LAW*. In many ways, even though I had always been

interested in writing about social issues, when I moved on to do my original pilot, perhaps subconsciously, I wanted to emulate the type of storytelling that I very much admire in *The Fosters*. I wanted to write strong, diverse characters who must wrestle with a number of issues of social import. And I wanted to write in another one of television's traditional paradigms: the procedural, specifically, the "crime show" or police procedural.

My original logline read as follows:

The agents of the FBI Civil Rights Squad investigate contemporary crimes against society's most vulnerable while also racing against the clock to bring those responsible for race-related murders during the 1950s and 1960s to justice--before it is too late.

As I will show as I detail this process throughout this report, choosing a proper case for the pilot episode of my show would prove to be a major stumbling block and recognizing the need to change the case would be the impetus for the second iteration of the script. Early on in researching the Civil Rights Squad in Writing for Series Television, I came across an article published by the FBI about the Civil Rights Squad in Memphis entitled "Protecting Civil Rights, Part I: Memphis Agent Seeks Justice for Victims." One line in particular struck me while I was deciding on what case to choose:

When [Agent Tracey Harris] transferred back to her native Memphis, Tennessee in 2003 and landed on the civil rights squad, it was not her top choice—that is, until her first case, which involved a police officer who raped a 12-year-old girl in his squad car while he was on duty.

In hindsight, there were two factors that contributed to the ultimate failure of this first iteration: 1) the agents' lack of a personal connection to the historical case, and 2) the fact that a "color of law" abuse case, while a civil rights violation in the legal sense, does not carry the weight of a civil rights violation in the public consciousness, leaving the audience either confused as to the premise of the show, or longing for a more "traditional" hate crime.

All of that would become clear later, however. At this stage, I pursued the color of law abuse case as the primary plotline. I struggled with structure; I was intimately familiar with screenplay structure, but found the structure of a one-hour drama to be very different and harder to pin down, and it was more difficult for me to master than the traditional three-act structure of a screenplay. This may have been due to my lack of training in television writing before entering the graduate program.

After handing in preliminary materials for the pilot (the paragraph summary and the pilot bible), on April 9, 2016 I received notes from the class. They emphasized the need to have the two leads be “yin and yang,” to make their backgrounds really different from each other. This was important to me as well, and I was already planning on having one white and one African-American agent. The class suggested that one of them could also be from a different state, such as somewhere farther North. (Having spent four years in Baltimore as an undergraduate at Johns Hopkins, I of course chose to have Agent Auzenne come down from Baltimore to join the team in Atlanta. Later, it became clear that my motivation for her background to have a Baltimore connection was not based on a character trait, and this was scrapped in the second iteration.) Other notes included a reminder to of course avoid stereotypes, and maybe play stereotypes against stereotypes (something I was already considering at the time). I wanted the African-American character to come from a higher socioeconomic status than the white character, and to have further conflicts emerge from that.

The class also reminded me not to go overboard or hit people over the head with too much racism since the cases with which the agents are dealing are already heavy-handed, but they noted that the agents’ family backgrounds could come into play (which I was thinking, especially if the white agent came from a family of poor whites, a demographic that historically made things even more difficult for African-Americans).

The class wondered where the male characters were, leading me to include Charlie the historian (a precursor of sorts to the second iteration of Agent Auzenne, also named Charlie). Since I characterized Agent Auzenne as “deeply lonely,” they pointed out that she shouldn’t have kids, that only one agent should have kids. At the time, I knew that this was the correct sentiment, and yet I couldn’t decide which agent shouldn’t have children, as I was attached to the idea of Wright-Morrison having a teenage daughter and the narrative possibilities that could open up later, especially considering Black Lives Matter and the struggles of Black youth. The class also encouraged me to rephrase my logline, as the original logline’s reference to “running out of time” made it sound as if there was a statute of limitations on murder, when in reality I was referencing the fact that the witnesses and family members of victims from these Civil Rights Era crimes are either already dead or aging, which adds a sense of urgency to the cases. Although the class said that it felt like a CBS show, other structures apart from the one-off procedural were discussed, namely the procedural with season-long serialized elements. One classmate pointed out that the cold cases are so rich that it would be a shame not to continue to follow one of them throughout the season. Although I ultimately fully settled on that structure for the second iteration, at this point, I was unsure as to what structure to choose.

The following week, on April 16, when I handed in the treatment, discussion turned to the structure of the cases, a definite concern given that I wanted to include both contemporary and historical cases in the show. The class emphasized the need to connect the contemporary case and the historical case in a meaningful, substantive, and naturalistic way. I had only linked them visually in the teaser, through the image of a burning car in 1964 and that of a young girl running away from a charred police car in the present day. It would make sense for the case of the week to be the contemporary case, as

I had it, but there has to be a “Why now?” element to it. The answer to this could be that for Agent Wright-Morrison, it is similar to what happened in 1964, and solving the case with the girl could bring up another cold case in which it is revealed in the tag that the junior agent in the past is now the commissioner. This would be a way to bring in the bigger thing. It could also be that Agent Wright-Morrison, as someone with more experience on the Civil Rights Squad, could have already been working on this cold case that she feels may lead to something deeper, and thus she must debate whether or not to bring in her new partner, Agent Auzenne. The class emphasized the need to have something very particular motivating her. It did not become clear to me until the spring of 2016, when I presented the full draft of this first iteration to Stuart in Advanced Screenwriting II, that this motivation needed to be as personal as I ultimately made it (i.e. in the second iteration, Dr. Morrison is driven by her father’s unsolved murder, which was racially-motivated). Discussion returned to a season-long arc à la *True Detective* in order to explore the far-reaching implications of time, race, and history. It was also proposed that I could do both, with a case of the week, personal and professional through lines, and a season-long mystery. This is what I ultimately settled on and is the structure I employ for the second iteration and final submission.

I met with Cindy in office hours, studied the structure of police procedurals (particularly *Without a Trace*, as it was given as a model in *Starting Your Television Career: The Warner Bros. Television Writers Workshop Guide*.) She reiterated the idea that, while the best television often seems complicated, it is actually deceptively simple. Armed with this knowledge, I then revised out the treatment and wrote a step-outline. The step-outline is the most important part of the process for me; I have learned that I work best with a step-outline (although I did not use one for the script that got me into the program).

After receiving feedback from the class, I then wrote the teaser and Act I. In workshop, the professor said that at this stage it is fine to overwrite descriptions, especially given that this piece has a historical element. I realized that I would have to be more specific in building the world (i.e. describing the exact make and model of the station wagon that is found burned). Also, given that the Southern setting was to play a huge role in the story, it became necessary to describe that atmosphere using more sensory details. Sometimes screenwriters hesitate to use more descriptive or flowery language, but the instructor reminded us not to be afraid to actually be a writer and use specific screen directions. Based on the feedback I got, I also made the agents older (in their 40s as opposed to their 30s), and added an interaction between Wright-Morrison and Charlie the historian, as the class reminded me that of course the protagonists work with other characters. In the revision, I started with Auzenne at work instead of at home with her kids, and instead of forcing drama in the beginning, I tried to save it for later and let it unspool naturally. Unfortunately, this forced drama was still a problem until I abandoned the first iteration for the second; with new versions of the characters who complemented each other much better, conflict was able to occur in a more naturalistic way (much like the relationship between Agent Booth and Dr. Brennan, the two protagonists of *Bones*, which was often cited as a model for me in *Writing for Series Television*). I was often told to find a deeper way to connect the cold case to the contemporary case and to dig deeper with the characters and have them complement each other; I was not able to accomplish all of this until the second iteration, when the solutions to these problems appeared as a result of my reconceptualizing the characters and including personal motivations for each one of them. In thinking about what changes I needed to make, the overarching question became, “What benefits my story the most?”

On the last day of class in Writing for Series Television, it became clear that the rape case was riddled with problems. It was not working structurally (and so, I eventually restructured the outline to make sure that the FBI was not jumping to conclusions and so that the cop would appear to be more calculating and better at hiding his tracks, and to draw out the revelation of his involvement in the crime). One of the reasons it was proving so difficult was because it was not a “traditional” hate crime. The rape case is considered to be under the jurisdiction of the Civil Rights Squad because the victim may have been involved in prostitution and is thus considered a “vulnerable person.” But this case, although theoretically a civil rights crime, was not working well. A different, more “traditional” hate crime, involving a dead body, as is conventional for a police procedural, would be more expository and would benefit the series more. This obviously became the case, and provided the basis for the second iteration of the pilot.

Still, by the end of the course, I had the teaser and Act I combined with the step-outline of the rest of what would become the first iteration of the pilot. Although I later chose a different case and changed aspects of the characters because these aspects were not benefiting my story, I did derive benefit from this course. Writing for Series Television allowed me to get a good start on this iteration through some trial and error, and I took the mistakes I made and the things I learned and were later able to apply this knowledge to the reworking of the pilot.

Chapter 6: The First Iteration: Finishing a Draft (December to May 2016)

Over the break, in addition to reading some relevant books, I also worked on fleshing out the rest of the step-outline into a full-fledged script. I felt that it would be a shame to give up on this version entirely because I had already put quite a bit of effort into the step-outline. I wanted to use the step-outline as a blueprint for this version, and I wanted to see how it would pan out. If the case didn't work, I would switch.

Throughout this process, I had a lot of trouble, particularly with structure. This is due in no small part to the fact that I was trying to portray this case as a compelling civil rights violation, which also led to a lack of clarity in the investigative aspects. For example, I struggled to find the correct place to explain how abuse by a police officer acting under color of law is a civil rights violation, and I struggled to make the case have enough twists and turns to engage the audience.

In the spring of 2016, in Advanced Screenwriting II with Stuart Kelban, I wrote another procedural, a legal drama focusing on the juvenile court system. After finishing that project, there were a few weeks left in the semester, and I finished the first iteration of COLOR OF LAW, as I had to have a complete draft in order for it to be eligible to be my thesis topic. By this point, I was pretty sure that I would have to change the case, but, since I was halfway done, I finished the script and presented it in two halves to the class. The workshop did not go well, but I got a definite sense of where the script needed to go in order for the concept to fulfill my expectations. The notes I received in those two workshops, combined with the advice of my committee, would be of great help when it

came to reimagining the show. Having learned from my mistakes, I was determined to write a compelling and meaningful second iteration

Chapter 7: The Thesis Meeting

When I met with my committee on May 17 to discuss my thesis, I knew that I would have to do a major overhaul of my pilot. I had sent them a document of ideas for new cases and new character biographies. At the meeting, it was suggested that instead of having two female FBI agents, it would be better to have a historian (who would be older) working with an FBI agent (who would be younger). This intergenerational approach had been suggested in the final workshop for the first iteration in Stuart's class, and so it was definitely something that had been on my radar and that I was aiming to do. This idea of a historian working with the FBI was a new idea, but one that I immediately found compelling. We settled on the idea of a young, white, male FBI agent (a male version of Katherine Auzenne, now named Charlie after the original researcher in the first iteration), and an older, Black, female historian (a new version of Agent Alice Wright-Morrison, now a historian named Dr. Alice Morrison).

This was a solution to the problems I had been having, as I had been struggling as to how to better integrate the historical aspect into the contemporary narrative. I had also been struggling with characterization. My first draft had produced characters who were wooden, stereotypical law enforcement officers. In the workshop of the first iteration in Stuart's class, Stuart suggested that it would be much more compelling if one of the agents had a more personal connection to Civil Rights Era crimes. At the meeting Stuart said that one of the most interesting things was the notion of the FBI's complicity in Civil Rights Era crimes. That was already something that I wanted to explore further, and so his interest solidified my intent to do so.

Ultimately, I made the Black historian the daughter of the first Black pharmacist in Auburn, Alabama, a member of CORE whose murder was prematurely closed by the FBI (due to FBI complicity). I kept her law background. At the same time, I made the younger, white agent the grandson/son figure of a prominent agent who ended up having ties to FBI complicity in this same case. This put them at odds in a more authentic way than I had had in the original iteration.

I found this new approach to the two-hander, with a truer version of “yin and yang” protagonists (a concept that Cindy elucidated to me in her first-year television writing class), to be more personally compelling to me as a writer, and it was something that I was eager to dive into.

Recognizing the importance of making the characters multidimensional (“pop”) so that they don’t feel like characters from one-off procedurals (“CBS-y”), we brainstormed what would heighten the “yin and yang” aspect to the dual protagonists. It made sense that this young agent would have a background that he wants to redeem, and that he would want nothing to do with the South because his father could’ve been a Bull Connor type from Chicago. We discussed ways to introduce him, such as attending his father’s funeral, finding information in his father’s attic, therefore going to someone he feels he can trust with this and being discouraged, but going to the historian anyway (maybe she knows him but he doesn’t know her) and staying.

I eventually wrote him as someone who fled the South but idolized his father (changed to his grandfather to make him younger) and everything changes when he learns the truth of his grandfather’s involvement in Civil Rights Era complicity, something that he feels he has to confront. We discussed Dr. Morrison’s starting point, how she could be writing a book about something and then he seeks her out. (After the step-outline, I received feedback from Cindy to make her come to the scene of the arson

and end up meeting him there, rather than him seeking her out, as their initial meeting was something I struggled with as I did the new treatment and outline.) We also discussed the emotional and psychological state of Agent Auzenne following the revelation of his grandfather's involvement; for example, he could either have wanted to be an FBI agent because of his father and then wants to exonerate him, or the opposite. Stuart said it might be interesting if he wanted to exonerate him. I ended up taking this approach, but I constructed a character arc/trajectory in which he has to come to terms with the truth no matter what by the end of the pilot episode, and so I sought to carefully construct the structure to this effect.

In terms of structuring the pilot storylines, I knew that I had to better integrate the contemporary with the historical this time around; I planned the A-Story so that it would introduce the reader/viewer to both aspects in an investigative but also a personal sense. The A-Story is the suspected arson of the historic Black Baptist church that later becomes a homicide investigation that seems like part of a conspiracy with ties to the old case of Dr. Morrison's father's death. This also ties in to Auzenne's grandfather's past, as he finds evidence that he may have been involved in her father's murder as part of Hoover's FBI. They later figure out that the man who died was a possible witness to this historical murder when they go to his house and find the "wall with photos and ropes" and question why he waited so long to come forward. Dr. Morrison and Agent Auzenne come together as a team (whether it be him coming from another place or they both are already working together; I chose the former), but we discussed how they could be at odds coming to the investigation from different sides in investigating the historical murder (which I struggled to implement while writing the new draft).

At the same time, I wanted to make sure that the Civil Rights Squad felt like a full team. When Stuart brought up the idea of a B-Story with a third agent, I went back to the

idea of a noose planted on a college campus by a white supremacist and the effect this would have on members of the Black Student Union. At this point, I did not have a third agent in mind, but I added a third agent later (in the form of Shiori Fischer, a young biracial agent with expertise in computer science who fights against gender stereotypes).

One important question that always arises when creating a pilot is “Why now?” For what reasons is a specific point of entry chosen? I had to choose between a premise pilot and a regular episode, *in medias res*, pilot. In the first iteration, Agent Katherine Auzenne arrives on her first day on the job after a stint in Baltimore (which didn’t inform her character in a substantive way). It did, however, seem to work that it was her first day, but the conflicts I created between her and her new partner (Agent Alice Wright-Morrison) didn’t ring true. I stuck with the premise pilot of it being one of the protagonist’s first days: in the second iteration, it is Agent Auzenne’s first day with the Civil Rights Squad after finding out about his grandfather (which serves as the inciting incident). My committee posed the idea that the Civil Rights Squad could be a new initiative, instead of one that was already formed. I was unsure about this idea because I wanted to keep the accuracy of the task force still being in place, but I did like the idea of a sort of “reinvigoration” of the force (especially given the challenges the FBI has faced with the Till Bill).

In terms of the structure of the pilot (and the series) itself, I fluctuated between wanting to do a purely procedural show (as is popular on network television) and wanting to include more of a serialized aspect (as is more popular on cable television and which is becoming more influential). At first, I wanted to go full on procedural, but then, in discussions with my classmates and my professors, I realized that the historical cases are often too involved to be covered in only one episode. It was important to me to include both historical and contemporary civil rights violations, and it would not make sense to

include both every week if both were standalone one-offs. Thus, I decided to make the historical more of the ongoing mystery, while the contemporary would be more of a case of the week (as it is in the second iteration of the pilot). I wanted to establish a set of conflicts that would be able to drive the series; determining the correct structure was very important because it provides the scaffolding for these conflicts. To this aim, my committee gave me a number of recommendations for films and television shows that could serve as models, including *The Shawshank Redemption* (1994), *Mississippi Burning* (1988), the show *Castle* (for its standalone cases as well as season-long arc) and the show *The X-Files* (for the dynamic between Scully and Mulder). I found the thesis meeting to be incredibly helpful, and what we discussed reminded me, as was reiterated in Stuart's class in the spring, that one is not merely *writing a pilot*, but *creating a series*.

Chapter 8: The Second Iteration: The Reconceptualization

Meeting with my thesis committee during the thesis meeting to discuss possible options and ideas for the second iteration of the pilot was the first step in the reconceptualization process. I then went off on my own to continue that process.

I first wrote new character biographies for the two protagonists. While in the first iteration, there were two female FBI agents of about the same age (Agent Auzenne, who was white, and Agent Wright-Morrison, who was Black), at the meeting we had decided that an intergenerational approach would create more conflicts, and that the incorporation of a historian would open the door to better integrate the historical elements into the script. We also recognized the reality that it is more acceptable to include a man and a woman, rather than two women. Although this societal expectation is one that I still have a hard time agreeing with, I accepted this and decided to make Agent Auzenne a young white man, and reimagine Agent Alice Wright-Morrison as Dr. Alice Morrison, a historian and an older Black woman. I kept Auzenne's Navy background and kept Wright-Morrison/Morrison's civil rights attorney background, as I still felt that these components of their character were important to how they approach situations.

After I sent the biographies and treatment to Cindy, I still harbored a few questions. I was questioning whether or not to include a third FBI agent (in addition to their boss). The inclusion of Shiori Fischer would come later, when I was writing the contemporary subplot at the college campus into the step-outline. I realized that it made sense to include a third agent, not only to add another voice and more diversity into the story, but also so that there would be a team of agents investigating the subplot (instead of only S.A.C. Richards, the boss). I was unsure as to how to introduce the revelation of Dr. Morrison's father's brutal racially-motivated murder in 1964, as it seemed like such a

huge thing to introduce into the new and untested relationship between Dr. Morrison and Auzenne. Ultimately, however, I constructed this with the intention that this revelation (and the later revelation of Auzenne's grandfather's involvement) would test their relationship in a meaningful way. I also wanted to make sure that the episode was working structurally; it was important to me that the treatment be structurally sound so that I would be able to later use it as a strong foundation upon which to build the step-outline and, eventually, the full draft of the episode.

The most important note that I received regarding the treatment was that, in order to avoid events seeming too coincidental, the impetus for the church arson should come from Auzenne digging around for information on his grandfather and his grandfather's role in the FBI's complicity in Civil Rights Era crimes.

I went on to rewrite the treatment with these notes in mind, and then I moved on to the step-outline. It was at this stage that I began to flesh out many different aspects of the script. Up to this point I had been primarily thinking about the A-Story with Dr. Morrison and Auzenne, but now I was able to take some time to think about what else I would like to include, what would benefit the story and what would create the atmosphere that I was hoping to create. With these considerations in mind, I wrote in the flashback scenes to 1964. Although one is often advised to avoid flashbacks in screenwriting, as they can often become "crutches" used to avoid skillfully integrating exposition, I felt that they were important to include. Since this was in some respects a period piece, I felt compelled to add flashbacks that would illustrate the racial climate of the times and Howard Wright's journey to his involvement with the Congress of Racial Equality (CORE) before his untimely and tragic death.

Additionally, I also added in the B-Story case of racial intimidation on campus, in which Richards and Fischer work together to discover who planted a noose above the

door of the Black Student Union meeting room. I plotted out the story the same way I would a longer plot, determining the different beats. The difference, of course, was that this was a much smaller subplot than the A-Story, and so I was always cognizant of the fact that it may later need to be cut, and yet I felt that it was important to include it for readers to get a full sense of not only the weekly format of the show, but also the range of cases that the Civil Rights Squad takes on. I had always known that writing the step-outline would be a substantial amount of work, as I always prioritize this part of the process because I find it so useful. Still, Stuart reiterated to me at the thesis meeting that I should spend up to a month on the step-outline and not rush through it. This was excellent advice because I was really able to build a “pre-draft,” a detailed document complete with scene headings (sluglines) and descriptions for each scene, along with act breaks and some key pieces of dialogue.

I received very helpful notes on the step-outline, especially in terms of cutting down the beginning. With a pilot, just as in a feature screenplay, one is introducing readers and viewers to an entirely new world and set of characters; the difference with a pilot is that one must also set up the formula of the show and really hook the readers or viewers by setting up a set of conflicts that will serve as the narrative engine of the show. In the case of a procedural with historical elements, there is bound to be a lot of set-up, but it must be trimmed to the minimum because audiences tune in for characters and action—not information. I had originally had Auzenne seeking out Dr. Morrison, but it proved to be more economical (and exciting) for them to meet at the scene of the church arson, which Cindy pointed out to me after reading the step-outline. She gave me suggestions as to how to cut down the beginning. I cut out a montage of Auzenne visiting various libraries before a dark car follows him. I recognized that this sequence was not very cinematically engaging, but I felt that I needed to give a clue that someone was on to

Auzenne's investigation. I fixed this problem by adding a bit to the scene in which Auzenne meets with his grandfather's colleague; after Auzenne leaves, the colleague makes a mysterious phone call. Though not the most creative, this proved to be an easy and quick way to not only give a clue that Auzenne's actions arouse the ire of someone (triggering the arson), but this also clues the reader in to the idea that Auzenne (and later, Dr. Morrison) will be dealing with something much bigger and deeper in the FBI. They vow to uncover this at the end of the episode, setting up the season-long mystery aspect of a series that originally was meant to be purely procedural but which I changed to have both one-off and season-long aspects, the case of the week and the season-long arc, respectively.

Cindy also confirmed a concern I had had previously; I had wondered about the appropriate perspective of the flashbacks to Howard Wright's life. I questioned if they had to be from a specific person's perspective, such as Marcus James telling a story, or Dr. Morrison lost in thought, looking back on an event. The flashback to Howard Wright driving the students to the training for the Mississippi Summer Project had neither of these perspectives, and I still question if I need to frame it somehow, though that is something that I will address in a subsequent draft. While she confirmed many of the concerns I had, she also reminded me of a few things I had forgotten. As with any creative project, there are a lot of moving parts and a lot of elements to keep track of, and I had forgotten to include one more beat about Dr. Morrison's job offer in Boston, which Cindy pointed out. This was the first indication that that storyline was unnecessary and even forgettable. Stuart, after reading my full draft, encouraged me to cut it for the final submission, which I did. Cindy also brought to my attention that I needed a scene in which Auzenne tells Dr. Morrison about his grandfather's past involvement in FBI complicity, including potentially being complicit in the murder of Dr. Morrison's father,

Howard Wright. This was something that I thought I had addressed, but it was much too subtle. I needed to make it explicit, which I ultimately did. One minor change (which had major implications) that Cindy recommended was that Agent Auzenne's grandfather should have a different last name (i.e. his maternal grandfather). I changed Agent Herb Auzenne to Agent Herb Trahan; in this way, I was able to have Auzenne keep his relation to Herb Trahan a secret longer, and this in turn allowed me to heighten the subsequent tension between the two protagonists following this heavy revelation.

The reconceptualization process, including the writing of the character biographies, treatment, and step-outline for this second iteration, was one of the most important parts of this process for me. The work I did in this phase paved the way for me to swiftly write the full first draft of this second iteration, confident that I was on the right track.

Chapter 9: The Second Iteration: The Full Draft

Armed with my step-outline, also known as my “pre-draft,” I was ready to start the full draft of this second version. In terms of my organizational process, I use the technique I adopted in *Writing for Series Television*, which is to create a new document with the step-outline, and then fill it in, making the scene summaries into fully fleshed out scenes. Since my step-outline was 26 pages, and my goal for the pilot was 60 pages (through the full draft ended up being 72 pages before I cut it down), I felt that I was about a quarter to a third of the way done already. In addition to this, I often write scenes out of order. I often write all of the scenes having to do with a certain plotline first, then the next set, and so on. In this instance, I did not want to get stuck or lose momentum, and so I tended to write scenes I considered “easy” first, before moving on to more challenging scenes (such as the emotionally charged scene in which Agent Auzenne tells Dr. Morrison that there is evidence that his grandfather was involved in the murder of her father).

I wrote the teaser and first act fairly quickly. I tried to always enter a scene as late as possible and leave it as early as possible, but I just kept writing and didn’t worry too much about the page length at this stage. I knew that I had a lot of material and that I would ultimately need to cut down, but, as I didn’t want to lose momentum, I kept writing. Later, I went back and trimmed before sending the draft to my committee, who then gave me suggestions as to what could be cut. Moving on the second, third, and fourth acts, I found myself jumping around to different scenes. I tend to employ a color-coded organizational system when I write out of order. Every time I finish a scene, I change the ink to green, signifying that it’s “ready to go.” Then, in making goals for how

much I want to accomplish in a certain day, I will highlight more scenes in blue, and then when they are finished, I will also change them to green and remove the highlighting. I went about the writing process using these tools in the Final Draft software, and in this way I was able to conquer the draft section by section, a little at a time.

Around July 16, because I had been writing scenes out of order, I made a list of scenes still to go. There were eight scenes to go, and most had to do with the investigative aspects of the A-Story, which I found particularly difficult to write due to the fact that I was still unsure as to whether or not I had enough details or clues to drive the mystery aspect. The others were difficult to write due to their emotional nature, such as when Dr. Morrison says that Agent Auzenne is not his grandfather and that his calling may be with the Civil Rights Squad. Other challenging scenes included the questioning of the trustee of the segregation academy, the arrest of the alleged KKK Informant/Arsonist (Lee Sanspree), the discovery of Lee Sanspree's nephew, a tense scene in which Dr. Morrison tells Auzenne that his grandfather had a hold over him, a scene in which Auzenne asks Dr. Morrison to come on to the Squad permanently, and their final scene together in the episode. I later reworked the order and content of the interrogations of Lee Sanspree and his nephew based on the addition of the coded note.

In going through these last scenes, many of which had to do with the investigative aspects, I came up with the idea of the note holding an important clue. Already a late addition, the note was already in the script, but it didn't hold clues. I felt that I could heighten the mystery if I added a clue in the note. I also felt that Auzenne had become more of a presence than Dr. Morrison, and I wanted to reiterate that her historical knowledge complements Auzenne's investigative knowledge well; this is important not only for the core relationship of the series, but also because Dr. Morrison later decides to become an official consultant with the Civil Rights Squad. To this aim, I researched

codes and came across those used by the KKK, including the prescript codes, in which each month, week, day, and time are represented by a certain word. Since I had already established that the arson took place on a Wednesday at three o'clock on the tenth of the month, it was easy to find the words that corresponded to these times. Despite having watched countless police procedurals, structuring such a show myself had always been a concern, as I wanted to make sure that there were enough twists and turns. After I added the KKK prescript code to the note, I felt more confident that I had a solid mystery aspect with enough clues

Just as writing the step-outline involved fleshing out and expanding the treatment, so did writing the full draft involve fleshing out and expanding the step-outline. The step-outline provided an excellent foundation for the full draft. Because I did not have to think though which scenes I was going to put where, and could just focus on filling in and fleshing out the outline, I felt that I had more creative freedom and was able to add in a few more details that I felt would benefit the story as a whole.

Chapter 10: The Second Iteration: Incorporating Notes

When I received feedback from my committee regarding this full draft, I was thrilled to hear that they found the second iteration to be much stronger and more compelling. I was encouraged by their words, and paid close attention to their suggestions for improvement. As will be discussed in the next section, there was not time to implement all suggestions (as we had agreed at the thesis meeting), and there are further changes I would like to make in the future. Still, I tried to do as much as possible.

The introduction of Dr. Morrison always felt a little lackluster to me, because in a script that already has quite a few scenes of people sitting at desks and looking through papers, I was always looking for new settings in which the action and dialogue could play out. Thus, when Cindy pointed out that her introduction was a missed opportunity to bring Dr. Morrison into the campus racial intimidation storyline and suggested that her introduction be moved to the teaser, I rearranged a few things and had Dr. Morrison give a talk at the Black Student Union meeting. In this way, I was able to make her present when the noose is found (leading to a smoother introduction of her connection to the FBI when Fischer calls her up later), and I was also able to introduce her research.

Since this information has such an important effect on the relationship between Auzenne and Dr. Morrison, I made it clear that he and his grandfather didn't have the same last name. I also tried to jazz up the transitions from one scene to the next; given that the topic of the pilot is not inherently cinematic, I tried to heighten the cinematic effect a bit by writing in some match cuts and heightening certain sounds that allowed for a smoother transition between scenes.

A major concern of my committee was the length of the draft; I had submitted 72 pages to them, when an hour-long drama pilot should really be more like 60 pages. I had

to cut out at least 10 pages. I cut down the noose storyline by going through each scene and making sure that I neither entered the scene too early nor lingered after the goal of the scene was accomplished. Stuart was very helpful in pointing out which scenes should be cut altogether, and so I cut a number of scenes, including the scene in which Fischer and Richards walk across the Biotech Quad at Georgia Tech, when Auzenne and Dr. Morrison talk to Dennis Trudeau's neighbor, and the scene of the two protagonists in the airplane (and waiting in line to board the return flight). Looking back, it is obvious that these scenes can easily be cut with no negative effects on the story; they often repeated information, introduced extraneous information, had little narrative value, and often took place in boring locations.

I cut out some of the stuff with the editor of the *Jackson Free Press* because Stuart pointed out that this extended beat did not move the investigation forward all that much. Although I considered cutting it out altogether, I ultimately kept some of it because I thought it was important to show that Dr. Morrison herself has a fraught relationship with the FBI, having sworn off working for them before (which is something that the editor of the newspaper, a friend of Dr. Morrison's, alludes to in the scene).

Both Stuart and Cindy agreed that there should be more of a spark between Auzenne and Dr. Morrison, more chemistry between them. Auzenne in particular needs improvement. I was not sure how to implement this note, so I began by adding more of a spark to the first interaction between Auzenne and Dr. Morrison, per Stuart's suggestion. They butt heads a bit more. For clarity and dramatic effect, I added a bit more dialogue and a few more details to the initial scenes of the burning of the pharmacy and the burning of the church so that readers would not skip past these important moments. In that same vein, I had Auzenne read aloud part of what he found in the files; he reads a document revealing that his grandfather knew about certain racially-motivated crimes but

did nothing in order to protect the cover of his informants, who were members of the Ku Klux Klan. For the sake of keeping the length of teaser where it needed to be, I did not make very many changes to these scenes, but hopefully it is a start. In implementing many of these notes, I also sought to figure out the “note behind the note,” seeking to address the core of the concern. Revision is always a work in progress, and in the future I will continue this process (as I detail in the next chapter, “Next Steps.”)

Chapter 11: Next Steps

Due to the fact that I took on the challenge of completely reworking the pilot, I always knew that there would still be work to be done, even after the completion of the thesis. It has been said that a piece of creative writing is never finished, but instead simply abandoned. It has also been said that writing is rewriting. Both are true. There is always room for improvement, and one could revise forever. At a certain point, one must let go. I choose to let go of the version I have submitted to my thesis committee, knowing that I have put forth my best efforts and that I will have time to do more extensive revisions later.

In particular, I will develop Auzenne's character more fully, giving him more of a unique and age-appropriate voice, and adding more depth to his character. This would also heighten the tension imposed by the generational gap between him and Dr. Morrison. Since the respective relationships between Auzenne and his grandfather and Dr. Morrison and her father play a large role in the story, I will humanize these relationships more with details to bring the significance of these relationships to life. I will also integrate exposition more naturally throughout the action, something that has always been a struggle for me in my effort to conduct exhaustive research and in my desire for accuracy. Finally, I will compose a bible for the series, based on this second iteration of the pilot. This will be an important tool for marketing the script and providing a fuller picture of the series as a whole. The bible will be an organized and engaging document containing information about the characters, the world of the show, the tone, themes and concepts, the week-to-week formula, summaries of sample episodes, and the season-long arc.

I look forward to taking these next steps to make my pilot the best it can be. This will also allow me not only to continue to apply what I have learned in the graduate program, but also to continue to improve as a writer.

Chapter 12: Conclusion

The writing process of this television pilot has been difficult, but it has also undoubtedly been worthwhile. It came with a number of unique challenges that have been discussed in this report. One of the most daunting challenges was navigating the piece's relationship to history. Throughout this process, I have attempted to be as cognizant as possible of the legacy and history that I, as a storyteller, have chosen to take on. I feel a great responsibility to represent that history and that legacy, and thus I have always taken pride in my thirst for accuracy. Yet I have also come to realize, as this is the second historical project I have taken on in the graduate program, and is based on true facts in some respect (as have been the rest of my projects), that there is a difference between facts and the truth. Facts may be quickly forgotten, but the truth, if represented properly, will resound. I hope that, as a result of the cumulative process of writing *COLOR OF LAW* through various iterations and drafts, that I have focused on the truth. And the truth is that, though it can be painful to both remember and reconcile, there is power in both memory, which can lead to meaningful action, and in reconciliation, which can lead to meaningful connection. Through the process of writing this pilot, and as a result of my participation in the graduate program as a whole, I have grown not only as a writer, but as an individual. I will look back with fondness on this period of growth.

Appendices

Appendix A: First Iteration Idea Summary

Alessandra Bautze
Prof. Cindy McCreery
RTF 380N Writing for Series Television
2 April 2015
Pilot Paragraph

COLOR OF LAW

Logline: The agents of the FBI Civil Rights Squad investigate contemporary crimes against society's most vulnerable while also racing against the clock to bring those responsible for race-related murders during the 1950s and 1960s to justice--before it is too late.

Summary:

COLOR OF LAW is one-hour FBI procedural about the Civil Rights Squad, which investigates contemporary hate crimes, "color of law" abuses by public officials, and crimes against society's most vulnerable (such as prostitutes, victims of human trafficking, individuals abused by police, etc.). The squad also investigates historical murders from the Civil Rights era in accordance with the Emmett Till Unsolved Civil Rights Crime Act of 2007. These are cold cases where the clock is ticking to bring the killers to justice and bring closure to broken families. This would be a CBS-type show. It combines the historical aspect of COLD CASE with the contemporary relevance and strong female law enforcement officer(s) of LAW AND ORDER: SPECIAL VICTIMS UNIT.

The main characters are two Southern women FBI agents from different backgrounds. Both have personal connections to the types of crimes they are investigating. They work out of the Atlanta Field Office.

SPECIAL AGENT ALICE WRIGHT-MORRISON is a Spelman-educated by-the-book agent who lives on a quiet street with her elderly mother-in-law, her civil engineer husband and their rebellious 15-year-old daughter.

SPECIAL AGENT KATHERINE AUZENNE is a rough-around-the-edges Holly Hunter-type who lives on a small farm with her two young sons, JONAH, 12, and CALEB, 7. She was widowed after her husband died of Lou Gehrig's disease when her youngest son was three years old.

Reference Book: Racial Reckoning: Prosecuting America's Civil Rights Murders by Elaine C. Romano

Appendix B: First Iteration Bible (Original)

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PILOT BIBLE

TITLE: COLOR OF LAW

NAME OF WRITER: Alessandra Bautze

LOGLINE: The agents of the FBI Civil Rights Squad investigate contemporary crimes against society's most vulnerable while also racing against the clock to bring those responsible for race-related murders during the 1950s and 1960s to justice—before it is too late.

FORMAT: Hour-long procedural

AUDIENCE: I think that the series could appeal to women as well as men, university students, and those interested in history. 18-35 demographic. Network television (i.e. CBS).

TONE: The show combines the historical aspect of COLD CASE with the contemporary relevance and strong female law enforcement officer(s) of LAW AND ORDER: SPECIAL VICTIMS UNIT. The cases are very dark, but the characters' relationships with one another (which are ultimately positive even when they come into conflict with each other) help them maintain perspective in an increasingly chaotic and complicated world.

THE WORLD: The characters work out of the Atlanta FBI Field Office. Their squad is one of the strongest in the office, and everyone brings something different to the table. But outside of the walls of their office, the world is much more complicated and harsh. The agents must solve a myriad of emotionally-charged cases in a world where urban meets rural, where black meets white, and where the past collides with the present on a daily basis. The characters are all very committed to their city, but they must confront racial stereotypes, discord in their community, and a changing landscape.

CHARACTERS IN THE SERIES:

SPECIAL AGENT ALICE WRIGHT-MORRISON is a Spelman-educated by-the-book agent with a background in civil rights law (she received a J.D. from Georgetown) who lives in a shotgun house on a quiet Atlanta street with her elderly mother-in-law, her husband, and her daughter, 15. Her family background and law enforcement philosophy comes into direct conflict with that of Agent Auzenne. Unlike Agent Auzenne, who is deeply lonely, Agent Wright-Morrison has a supportive and loving family.

SPECIAL AGENT KATHERINE AUZENNE is a rough-around-the-edges Holly Hunter-type who lives on a small farm in a more rural area of Georgia with her two young sons, JONAH, 12, and CALEB, 7. She had a difficult childhood filled with abuse and neglect. Because of her background, Agent Auzenne relates to the vulnerable individuals in the contemporary setting that their office tries to help (prostitutes, those abused by police,

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etc). She left home at 18 to join the Army, where she met her husband before going to night college and later joining the FBI. Yet was widowed after her husband died of Lou Gehrig's disease when her youngest son was three years old. She can be intimidating at work, but all of this is to mask the fact that she is actually quite emotionally vulnerable. She is unstable in all areas of her life except in relation to her work and her children. She is often conflicted between her two loves: her job and her children. She is haunted by the voice of her late husband (he lost his ability to speak as the disease progressed), and drowns this out each night by reading to her children.

A history buff administrator, CHARLIE, helps them dig through archives and records relating to the historical cases.

The agents have to contend with the head of the Field Office, SPECIAL AGENT-IN-CHARGE DOMINIC RICHARDS who takes the Bureau's first priority (terrorism) to heart, often to the detriment of the Civil Rights Squad. This puts the agents in the position of having to show that hate crimes could be a form of domestic terrorism; despite the fact that he does not provide them with tons of resources, they manage to thrive.

CHLOE WRIGHT is Alice's mother-in-law, who pushed her to join the Civil Rights Squad because their community and family had been affected by racism/racially-motivated crimes. They have a mother-daughter relationship despite not being blood related. Chloe often puts in her two-cents when they discuss a case around the dinner table à la NUMB3RS).

ANDREW WRIGHT is Alice's husband, a civil engineer who used to be city planner and who now works at Georgia Tech.

TESS WRIGHT-MORRISON is Alice and Andrew's rebellious 15-year-old daughter (who must combat racial stereotypes as a drummer in a punk band she formed with her classmates) and represents the generation of youth who have to contend with a number of contemporary issues, such as an increasingly militarized police force.

THEMES AND CONCEPTS:

COLOR OF LAW is one-hour FBI procedural about the Civil Rights Squad, which investigates contemporary hate crimes, "color of law" abuses by public officials, and crimes against society's most vulnerable (such as prostitutes, victims of human trafficking, individuals abused by police, etc.). The squad also investigates historical murders from the Civil Rights era in accordance with the Emmett Till Unsolved Civil Rights Crime Act of 2007. These are cold cases where the clock is ticking to bring the killers to justice and bring closure to broken families. The FBI Civil Rights Squad has four major priorities: 1) Hate crime 2) Human trafficking/involuntary servitude 3) "Color of law" abuses 4) Freedom of Access to Clinic Entrances. This would be a CBS-type show.

This show is about two women who, as Special Agents of a federal law enforcement agency, are deeply patriotic but must wrestle daily with the difficult past and the many dark areas of American history. It is also about family, perception/self-perception, and identity (both racial and otherwise). This show is relevant today because of recent cases that have brought a renewed focus on race relations in America (Oscar Grant, Trayvon Martin, Eric Garner, Michael Brown, etc.). Americans are disillusioned with the economy, with their government, and with the law enforcement agencies designed to protect them. At the same time, marginalized groups (such as LGBT people) are standing up for their rights as American citizens, trusting that the letter of the law will ultimately prove that discrimination against them violates the Constitution.

FORMULA – WEEK TO WEEK:

The episodes focus 40% of the time on the contemporary case, 40% on the cold case/historical aspect, and 20% on the personal lives of the agents. These could potentially intersect in some episodes, or be related in some way. Each episode begins with an image of historical Atlanta, which dissolves to its contemporary equivalent. A potential theme song could be “American Skin (41 Shots)” by Bruce Springsteen. At the end of every episode, Agent Wright-Morrison puts another picture of the victim on a large memory board in her mother-in-law’s room after she solves the case, while Katherine reads a different story to her children every night.

SEASON ARC: There is not a season-long arc; every episode is self-contained, although certain aspects of their personal lives will carry through from episode to episode.

EPISODE IDEAS:

- **Potential Pilot Idea:** A car is found burning in a field in rural Georgia. This case will lead the agents back to a case that goes all the way back to Mississippi Freedom Summer. A woman comes into the office claiming that she was raped in 1965 by another member of a civil rights organization, and the agents think they cannot help her because of the statute of limitations until they realize something even more sinister may be at work. A girl says a police officer raped her, and the officer is placed under scrutiny for a “color of law” abuse, which leads the agents to investigate a string of abuses that stretch back decades. But all of this puts the Atlanta Field Office in direct conflict with the Atlanta PD and could jeopardize their working relationship in the future.
- **Potential Pilot Idea:** A Black church is threatened and it seems like an open and shut case until it turns out that the congregation was threatened because of the pastor’s support of a bill that many see as anti-LGBT. Meanwhile, a man who claims he was involved in the bombing of a Birmingham church by calling the Birmingham Field Office tip line disappears and then may have been sighted in Atlanta.

- The agents are enlisted by the New Orleans Field Office to infiltrate and bring down a sex trafficking ring during a major football game, but they fear it will take their attention away from a cold case with a personal connection.
- The Diversity Liaison at the Georgia School for Deaf is placed on administrative leave following her signing a controversial petition that some see as a conflict of interest as someone who is supposed to support diversity, setting off a firestorm. She soon begins receiving threats over Video Relay Service, raising questions about the role of interpreters. Meanwhile, phone records lead the agents to a decades-old cold case involving telephone threats to prominent civil rights leaders, which that leads them to reopen a murder case.
- A man is found dead in a rural area, but when it becomes clear that he was involved in a fringe movement to repopulate a town with followers of his hateful, white supremacist agenda, everyone who knew him seems reluctant to aid in the investigation—except for one mysterious man, who is hiding something about the past. Agent Wright-Morrison's by-the-book techniques are put to the test as she struggles with the investigation.
- An elderly woman is found dead and it looks like she just fell in the bathroom. But someone comes to the FBI and tells them that she was earlier arrested for blocking access to an abortion clinic and was the face of the pro-life movement in the 1970s. Now it looks like they have a murder on their hands.
- An unarmed Black teenager is shot at what seems like a routine traffic stop, and everyone has an opinion as to what happened. The twist? He lived and now is not sure he is ready to become the face of a movement. Tensions run high at the office when they have to put a cold case aside. Meanwhile, Agent Wright-Morrison comes into conflict with her daughter when her daughter sneaks out to attend protests and her mother opposes this.
- A transgender high schooler is raped in a conservative small town, but she disappears just as the agents are building a case against her attacker, and it turns out that she had previously turned to prostitution to obtain illegal street hormones. Now, they have to track her down before her case is tried in the court of public opinion. Agent Auzenne takes the lead on this case. Meanwhile, it looks like a murder might be paroled. And elderly woman who could testify and keep him in prison is reluctant to dredge up the past because she says that she has forgiven the man who killed her son, but her daughter comes to Agent Wright-Morrison to help convince her that their family deserves justice.
- Three men brand a swastika sign on a mentally-disabled man in the back of his head with a hot iron, but the agents find it difficult to have legal recourse against them when the man disappears.
- There is a bomb threat at Georgia Tech where Agent Wright-Morrison's husband teaches and the institution is put on lockdown. Agent Wright-Morrison must investigate the case when it turns out that the would-be bomber targeted the school because of its historical affiliation with an unethical, racially-biased study decades earlier, all while worrying about the safety of her husband. The same case hits close to home for Agent Auzenne when the same person threatens one of the doctors who helped her husband before his death from ALS.

Bautze 5

- The agents must travel to The University of Georgia in Athens in order to investigate a potential hate group that could be associated with the underground music scene. Alice's daughter wants to come along.
- A driving instructor comes under fire after allegations of sexual assault.
- A woman threatens the FBI office itself because she feels that their investigations are giving the South a bad name.

PILOT: I see it as a regular episode, throwing the viewers into the world of the FBI Civil Rights Squad and making the contemporary and historical South a character.

Appendix C: First Iteration Treatment (Original)

Bautze 1

Alessandra Bautze
Prof. Cindy McCreery
RTF 380N Writing for Series Television
16 April 2015
Pilot Treatment

COLOR OF LAW

“Pilot”

Logline: *It is the first day that FBI Special Agents Katherine Auzenne and Alice Wright-Morrison are working together on the job. When Agent Auzenne transfers back to her native Atlanta, Georgia and lands on the Civil Rights Squad, it is not her top choice—that is, until her first case, which involves a police officer who raped a 12-year-old girl in his squad car when he was on duty. Agent Wright-Morrison, a former civil rights lawyer who is relatively new to the FBI, takes the lead in investigating a Civil Rights Era cold case that crosses racial lines, a fictionalized combination of the real life cases of Booker T. Dixon, Clarksdale, Miss., 1959 and Viola Liuzzo, Selma, Ala., 1965.*

Treatment

TEASER: Mississippi, 1964: A car burns in the middle of an empty field. Rural Georgia, 2015: Cut to another car on the side of a road, torched. It’s a squad car, Atlanta P.D. What is it doing all the way out here?

SPECIAL AGENT KATHERINE AUZENNE, a Georgia native but a recent transfer from the FBI’s Baltimore Field Office goes through some boxes of clothes, sees her children off at the bus stop, looks at her husband’s picture, and takes her gun out of a lockbox; she picks up her FBI badge and begins to drive into downtown Atlanta. SPECIAL AGENT WRIGHT-MORRISON takes the MARTA to her office at the FBI’s Atlanta Field Office, where she is nervous about meeting her new partner, but there is no time to be nervous: here’s her latest case. An elderly African-American woman, DOROTHY MOORE, comes in to the Atlanta Field Office. She says that she has heard that Viola Liuzzo has finally been recognized for her contributions to civil rights, and so she wants to file a report regarding her own brother, who was killed the same night. (Viola Liuzzo was a white woman who was killed while driving some people to the airport after a civil rights march, but she was later the subject of a smear campaign when it was said that she went South to have sex with black men. In the Viola Liuzzo case, which went to trial in 1965, one of the killers was an FBI informant who was protected by the FBI, and the other three men involved were indicted on a state charge of murder and a federal charge of civil rights violation. All four men were members of the KKK). Dorothy’s brother Dixon’s body was found lying on the side of the road, completely nude. Police claimed it was a hit-and-run, though family members cited his naked body and the extensive amount of flesh torn from his body as evidence of murder. He was a member of SNCC, as was his sister. She presents a photo of a burned car, one that looks eerily like the charred car of the three Civil Rights workers killed during Freedom Summer. But no, it is a different case, a different car, and a different mystery.

SMASH TO: OPENING CREDITS (Bruce Springsteen’s “American Skin [41 Shots]”)

ACT I: Agent Auzenne is late for her first day of work. Agent Wright-Morrison immediately questions whether or not she is up for this job. Actually, when she returned to her native Georgia from Baltimore (where her husband was receiving treatment for ALS at the Johns Hopkins ALS Clinic), the Civil Rights Squad was not recently-widowed Auzenne's first choice, and she is putting in for a transfer (she will later change her mind and stay on the Squad after encountering the case involving a young girl.) Agent Wright-Morrison explains that there are currently 111 Civil Rights era cold cases, involving 124 victims, that the FBI is investigating in accordance with the Emmett Till Unsolved Civil Rights Crimes Act of 2007 (In real life, 79 have already been investigated...) The women butt heads when it becomes clear that Auzenne is an FBI veteran whose investigative expertise is superior to Wright-Morrison's legal background.

But the women must put their differences aside and call the Jackson Field Office in regards to this cold case, but they are not helpful. Dorothy explains that the Jackson Field Office won't touch the case, and so she came to the Atlanta Field Office.

On the news, Atlanta P.D. officers praise one of their own officers who found a young girl who disappeared three days earlier. It is supposed to be a happy story, but the girl (who it turns out ran away) looks despondent.

ACT II:

CHARLES, who is much more than an office administrator, pulls historical archives related to the cold case ; references are made to the Emmett Till Act, which provides for the investigation and prosecution of Civil Rights Era homicides that occurred on or before December 31, 1969. In every episode, Charles is in contact with different organizations and archives, such as The Civil Rights and Restorative Justice Project. He butts heads with SPECIAL AGENT-IN-CHARGE DOMINIC RICHARDS, who does not want them going on a "wild goose chase" when the perpetrators are likely dead and the victims close to it. Yet this sense of urgency is what drives the rest of the Civil Rights Squad; those most affected by these Civil Rights Era crimes are aging, and they are racing against the clock. It is not that Richards does not care, but his first priority is terrorism. The agents wonder why Jackson won't touch the case, and question Richards about this, but he dodges their inquiries and brushes off their investigation, saying that if they are not careful, he will have both of them transferred to Counterterrorism. Auzenne secretly feels that with her military background, she would be more suited to that position (and it is considered more prestigious), while Wright-Morrison declares that we cannot have a safe nation if people like Mrs. Moore still live in fear. She sees hate crimes as a form of domestic terrorism.

Mrs. Moore does not trust Auzenne (because of their different racial backgrounds) until Auzenne opens up to her about her own background. She starts to talk, and the case becomes clearer: Liuzzo's name was dragged through the mud and the subject of a smear campaign orchestrated by the FBI itself, but now that the truth has come out about what happened to her, They set off on their investigation, where in the roads of rural Georgia, they find the burning car, which is actually related to a contemporary case. They call it in to the Atlanta P.D. (as it is their car) and continue investigating their cold case, questioning the relatives of the Viola Liuzzo-type character. These relatives, having gotten their closure, just want to move on, but the agents stress the equal importance of this new investigation.

When they return to the bullpen, the missing girl from the news is standing there with her mother, who says, "We need to talk to you." The daughter snuck out of the house the night after she was returned and came back smelling like smoke. This leads the officers back to the burned

squad car. The officers look at each other. Auzenne goes to question the young girl, but she does not say a word. Auzenne is frustrated, and Wright-Morrison warns her that she needs to keep her head in the game if they are to solve the cold case, which is becoming increasingly difficult because they do not have enough evidence to tie Viola's killers to Nixon's killer(s).

ACT III: Auzenne finally gets the girl to talk by saying that a long time ago, something bad happened to her and she didn't tell anyone, but that nothing good came of that. This gets the girl to open up, and she says that she was raped by an Atlanta police officer. This should be a clear-cut "color of law" abuse case, but it is made more complicated by the fact that it has the potential to fray relations between federal and local law enforcement officers at a time when both need the other the most. Auzenne and Wright-Morrison squabble over how to deal with this case. Wright-Morrison, always in the lawyer mindset, wants to take things slow in order to gather enough evidence, while Auzenne, a bit of a loose cannon, wants him arrested immediately. In the end, Auzenne disregards her partner's advice and arrests the officer very publicly, setting off a media firestorm. While Wright-Morrison sees that justice has been served by simply prosecuting them, Auzenne does not think the officers should get off easy and not have their names dragged through the mud. In the midst of dealing with this media firestorm that has the community in an uproar and has derailed them from their investigation of the cold case, they receive information: one of the members of Viola's family comes forward and says that he is the brother of the person she was driving, and that that person knew Nixon. This case is complicated because the case of Viola Liuzzo, who was white, was prosecuted, while that of Nixon (who is African-American) was disregarded by the authorities and went cold.

ACT IV: Auzenne discovers a string of abuses by the Atlanta P.D. Mrs. Moore shows up to talk to Wright-Morrison; the relative is incensed that attention is being taken away from her case and energies put forth to deal with this media blowup. Auzenne jumps in, saying that law enforcement in the Deep South during the '50s and '60s likely let Nixon's murderer(s) get away, and so they are trying to make sure that something like that does not happen again and that law enforcement do not abuse their power. (The changing/contentious role of police/law enforcement in contemporary society will be an ongoing theme in the series.) Meanwhile, it turns out that the girl did not want to talk because she later set the squad car on fire. And the officer is a decorated member of the force who even helped the FBI on many occasions. Things are getting murky. The brother of the man riding in Viola's car brings the agents closer to their goal, and the agents are almost certain that Nixon was not killed by the same men, but they are feeling pressure by their boss to just connect the two to the same killers, give up, and deal with the more contemporary case at home.

TAG: The agents connect Nixon's murder to Viola's, bringing closure to Nixon's sister Mrs. Moore. The same men did not kill them, but there is a connection. In the end, they find the man responsible for the murder but he is dead. This is the game they have to play. They discover the deeper reason why Richards did not want to expend too much energy on this: the victim was the subject of an FBI smear campaign and the man who murdered her was a paid FBI informant. Auzenne is not afraid to confront him on this, risking her job on the very first day. Auzenne and Wright-Morrison must confront the fact of the FBI's complicity in some of these historical cases, but that only fuels their passion more, and both vow to stay in the fight.

The girl is in danger of being arrested for arson, but Auzenne goes behind her boss' back and arranges for her to get counseling. Auzenne speaks for the weak, and she is happy to be back home in Georgia even though it will be a hard row to hoe. The women part ways; this is just the beginning of a partner relationship that will continuously be tested, but will ultimately be very strong. Already, the foundations of this strong relationship have been laid.

Wright-Morrison discusses the cold case with her husband and mother-in-law at dinner, and then on her way to bed she puts a photograph of the victim into a memory box at her mother-in-law's bedside and listens to a recording of Martin Luther King, Jr.'s sermon, "The Drum Major Instinct," (*"Keep feeling the need for being first. But I want you to be first in love. I want you to be first in moral excellence. I want you to be first in generosity..."*) At her home in rural Georgia, Auzenne reads to her children: Big Dog...Little Dog by P.D. Eastman.

Appendix D: First Iteration Treatment (Revised)

Bautze 1

Alessandra Bautze
Prof. Cindy McCreery
RTF 380N Writing for Series Television
21 April 2015
Revised Treatment

COLOR OF LAW

“Pilot”

Logline: *It is the first day that FBI Special Agents Katherine Auzenne and Alice Wright-Morrison are working together on the job. When Agent Auzenne transfers back to her native Atlanta, Georgia and lands on the Civil Rights Squad, it is not her top choice—that is, until her first case, which involves a police officer who raped a 12-year-old girl in his squad car when he was on duty. Wright-Morrison, a former civil rights lawyer who is relatively new to the FBI, is partnered up with Auzenne and they butt heads over their different professional backgrounds. Yet they must come together when this contemporary case leads them to a cold case that is much bigger than themselves; they begin investigating a Civil Rights Era cold case that crosses racial lines, a fictionalized combination of the real life cases of Booker T. Dixon, Clarksdale, Miss., 1959 and Viola Liuzzo, Selma, Ala., 1965. This case will be explored throughout the season as these two women also investigate contemporary civil rights violations as part of the Squad.*

Treatment

TEASER: Clarksdale, Mississippi, 1954: A car burns on the side of the road. Rural Georgia, 2015: Cut to another car in the middle of a field, torched. It’s a squad car, Atlanta P.D. What is it doing all the way out here? A DISHEVELED GIRL, 12, walks away from the car.

SPECIAL AGENT KATHERINE AUZENNE, a Georgia native but a recent transfer from the FBI’s Baltimore Field Office, goes through some boxes of clothes, sees her children off at the bus stop, looks at her husband’s picture, and takes her gun out of a lockbox; she picks up her FBI badge and begins to drive into downtown Atlanta. SPECIAL AGENT WRIGHT-MORRISON takes the MARTA to her office at the FBI’s Atlanta Field Office, where she is nervous about meeting her new partner.

Agent Auzenne is late for her first day of work. Agent Wright-Morrison immediately questions whether or not she is up for this job. Actually, when she returned to her native Georgia from Baltimore (where her husband was receiving treatment for Lou Gehrig’s disease at the Johns Hopkins ALS Clinic), the Civil Rights Squad was not recently-widowed Auzenne’s first choice, and she is putting in for a transfer (she will later change her mind and stay on the Squad after encountering the case involving a young girl.) SPECIAL AGENT-IN-CHARGE DOMINIC RICHARDS, their boss with whom the women will come into conflict throughout the show, says to Auzenne, “It’s important to us that you came back to your hometown,” but Auzenne is uncomfortable because it is obvious that strings were pulled in order for her to return. Following her extended leave Auzenne is just trying to re-acclimate to the workforce. She prefers

contemporary cases, while Wright-Morrison is more focused on civil rights. Civil rights is not Auzenne's specialty, but she was placed here so that she could be close to home. Their differing backgrounds put the two women at odds: the women butt heads when it becomes clear that Auzenne is an FBI veteran whose investigative expertise is superior to Wright-Morrison's legal background. Throughout the episode they try to figure out whether or not they can actually work together as partners.

The disheveled girl just shows up in the office. It turns out that she has been missing for a number of days. Shouldn't the Missing Persons Squad handle this?" ask Auzenne and Wright-Morrison. "No. This is your case," they are told.

SMASH TO: OPENING CREDITS (Bruce Springsteen's "American Skin [41 Shots]")

ACT I: The girl (Tess) was reported missing three days ago, but someone claims that she was seen wandering around an area of Atlanta known for prostitution; this is the reason why the case was given to the Civil Rights Squad. Prostitutes are considered "vulnerable persons" and any crimes against them thus fall under the jurisdiction of this Squad. At the hospital, Tess is examined for physical trauma and the doctor finds evidence of physical trauma indicating that she had sexual intercourse. Back at the FBI, she refuses to talk. The agents go to the area of Atlanta known for prostitution, but it looks like nobody actually ever saw her there. Wait a minute: who initially said that she was seen there? It was someone from the Atlanta P.D., Officer Christopher Collins, a relatively young officer who has risen in the ranks quite quickly. Despite his young age, the officer is a decorated member of the force who even helped the FBI on many occasions. The agents question him and nothing seems suspicious.

ACT II: Tess' family appears; they want to take her home. They appear loving if a little flawed and it turns out she ran away from them, but the agents have no reason to believe it is an unsafe environment and Social Services says she can return to them; they have checked the parents out. The agents want to keep Tess in Atlanta longer so they can solve the case, but they have nothing to show for it and so she is to be returned to her family. However, because they live far away, the FBI puts them up in a hotel for the night before they drive home.

The next day, Tess' mother shows up at the office and says that Tess snuck out last night and came back smelling like smoke. Very odd. The agents pull security footage from the hotel and see her leaving the hotel through a back entrance late at night, carrying a plastic bag: what is she doing? The agents know that something is wrong, that the smoke means something, but all the evidence they have (apart from the physical evidence of sexual trauma, and they haven't been able to connect it to anyone's DNA) is circumstantial. Their boss SSA Richards suggests she might have wanted to burn her clothes if she was assaulted in them, but something about this rings false to Auzenne. Is this what she did? No. They are at a dead end until they are led to the burned squad car that belongs to none other than Officer Christopher Collins. Wright-Morrison also has an inkling that this might be connected to something else, but she can't quite put her finger on it yet.

ACT III: Auzenne finally gets the girl to talk by saying that a long time ago, something bad happened to her and she didn't tell anyone, but that nothing good came of that. This gets the girl to open up, and she says that she was raped by an Atlanta police officer: Collins. This should be a clear-cut "color of law" abuse case, but it is made more complicated by the fact that it has the potential to fray relations between federal and local law enforcement officers at a time when both need the other the most. Auzenne and Wright-Morrison squabble over how to deal with this case. Wright-Morrison, always in the lawyer mindset, wants to take things slow in order to gather enough evidence, while Auzenne, a bit of a loose cannon, wants him arrested immediately. In the end, Auzenne disregards her partner's advice and arrests the officer very publicly, setting off a media firestorm. While Wright-Morrison sees that justice has been served by simply prosecuting them, Auzenne does not think the officers should get off easy and not have their names dragged through the mud.

At the end of her second day, Auzenne tries to smooth things over with Wright-Morrison by inviting her over for dinner. Super-serious Wright-Morrison softens when she interacts with Auzenne's children, who are normally reserved, still trying to process their father's death, but they come out of their shell a bit with this woman.

Back at the FBI the next day, Wright-Morrison, who has been talking to Charles and going through their civil rights archives, makes a connection to the cold case that will carry us through the season. The burned car in the Tess case leads Wright-Morrison to scour the archives and find a picture of another burned car, with a letter from an elderly African-American woman, DOROTHY MOORE, who writes that she has heard that Viola Liuzzo has finally been recognized for her contributions to civil rights, and so she wants to file a report regarding her own brother, who was killed the same night. (Viola Liuzzo was a white woman who was killed while driving some people to the airport after a civil rights march, but she was later the subject of a smear campaign when it was said that she went South to have sex with black men. In the Viola Liuzzo case, which went to trial in 1965, one of the killers was an FBI informant who was protected by the FBI, and the other three men involved were indicted on a state charge of murder and a federal charge of civil rights violation. All four men were members of the KKK). Dorothy's brother Mixon's body was found lying on the side of the road, completely nude. Police claimed it was a hit-and-run, though family members cited his naked body and the extensive amount of flesh torn from his body as evidence of murder. He was a member of SNCC, as was his sister. This burned car looks eerily like the charred car of the three Civil Rights workers killed during Freedom Summer. But no, it is a different case, a different car, and a different mystery. When this new aspect comes up, the two agents get into another disagreement over their different backgrounds when it becomes clear once again that Auzenne is not as well-versed in civil rights history and law. Are these two ever going to be able to get along?

ACT IV: SSA Richards thinks that Auzenne made a big mistake by immediately arresting the suspected officer, because now this media firestorm is detracting from their actual investigative work. It's only her first week back, and she has already messed up. Auzenne stands up to the boss, but he threatens to have her transferred—not to Counterterrorism like she wanted, but to desk duty. But this would be catastrophic for Auzenne, who spent so much time in a caregiving mentality taking care of her ill

husband; it is hard to wake up one day and not only deal with grief, but also to not have that job at home. She feeds off of adrenaline. She tells SSA Richards, "I need this. I need this job." She does not need it financially, but she needs it psychologically. In an unexpected development, Wright-Morrison comes to Auzenne's defense because she comes to believe that they will make a good team (with their combination of skills) to solve these difficult cases. Charles, who is much more than an office administrator, pulls more historical archives related to the cold case; references are made to the Emmett Till Unsolved Civil Rights Crimes Act of 2007, which provides for the investigation and prosecution of Civil Rights Era homicides that occurred on or before December 31, 1969. Wright-Morrison explains that there are currently 111 Civil Rights era cold cases, involving 124 victims, that the FBI is investigating in accordance with the "Till Bill." In real life, 79 have already been investigated...) In every episode, Charles is in contact with different organizations and archives, such as The Civil Rights and Restorative Justice Project. He butts heads with SSA Richards, who does not want them going on a "wild goose chase" when the perpetrators are likely dead and the victims close to it. Yet this sense of urgency is what drives the rest of the Civil Rights Squad; those most affected by these Civil Rights Era crimes are aging, and they are racing against the clock. It is not that Richards does not care, but his first priority is terrorism. The agents question Richards about this cold case, but he dodges their inquiries and brushes off their investigation, saying that if they are not careful, he will have both of them transferred out of the unit. Auzenne secretly feels that with her military background, she would be more suited to another position, like Counterterrorism (and it is considered more prestigious), while Wright-Morrison declares that we cannot have a safe nation if people affected by these crimes that happened long ago still live in fear. She sees hate crimes as a form of domestic terrorism. Additionally, after her mother was killed in a hit-and-run that was never solved, she can sympathize and empathize with those who want to know what happened to their family members; she wants to provide closure for them.

They realize that there have been a string of abuses by the Atlanta Police Department and other police departments that date back to the Civil Rights Era (but of course this potential investigation is complicated by the fact that the FBI itself has a complicated history of complicity with white authorities during that era, and true federal intervention did not come until the Johnson Administration). This new information leads the agents to realize that this might be a bigger thing than just them, and that they need to work together as a united force if they are to investigate this, because their boss might be facilitating this cover-up (as evidenced by his suspicious redirection when Tess smelled like smoke.)

In the end, the girl confesses that she torched the squad car in which the officer raped her when he was on-duty; he had seen her wandering around and picked her up and then proceeded to assault her in his car, which he then abandoned in the woods in order to cover up the crime. She went back and burned it, not knowing that she was burning evidence of the assault. But the agents manage to find a shred of his DNA somewhere else on another piece of clothing that they didn't know she was wearing earlier, and are able to formally charge him with the crime. But the girl is in danger of being arrested for arson, but Auzenne goes behind her boss' back and arranges for her to get counseling instead. Auzenne speaks for the weak, and she is happy to be back home in Georgia even though it will be a hard row to hoe.

TAG: The women part ways; this is just the beginning of a partner relationship that will continuously be tested, but will ultimately be very strong. Already, the foundations of this strong relationship have been laid. Wright-Morrison discusses her day with her husband and mother-in-law at dinner, and then on her way to bed she puts a photograph of Tess into a memory box at her mother-in-law's bedside and listens to a recording of Martin Luther King, Jr.'s sermon, "The Drum Major Instinct," (*"Keep feeling the need for being first. But I want you to be first in love. I want you to be first in moral excellence. I want you to be first in generosity..."*)

At the office, SSA Richards shreds some files in his office in the dark after hours. What is going on?

At her home in rural Georgia, Auzenne reads to her children: Big Dog...Little Dog by P.D. Eastman.

Appendix E: First Iteration Step-Outline

COLOR OF LAW

"Pilot"

Written by
Alessandra Bautze

Prof. Cindy McCreery
RTF 380N Writing for Series Television

OUTLINE
APR. 30, 2015

COLOR OF LAW

"Pilot"

CAST

SPECIAL AGENT KATHERINE AUZENNE
SPECIAL AGENT ALICE WEIGHT-MORRISON
CHARLIE
SPECIAL AGENT-IN-CHARGE DOMINIC RICHARDS
CHLOE WRIGHT
ANDREW WRIGHT
THERESA "TESS" WRIGHT-MORRISON
JONAH AUZENNE
CALEB AUZENNE
TESS
TESS' MOTHER
TESS' FATHER
OFFICER CHRISTOPHER COLLINS

iii.

COLOR OF LAW

"Pilot"

SETS

INTERIORS:

F.B.I. ATLANTA FIELD OFFICE

Bullpen

Conference Room

Interrogation Room

Archives Storage Room

Richards' Office

Lobby

AUZENNE HOUSEHOLD

WRIGHT-MORRISON HOUSEHOLD

ATLANTA P.D. PRECINCT

HOTEL

EXTERIORS:

SEEDY STREET

LOGLINE:

It is the first day that FBI Special Agents Katherine Auzenne and Alice Wright- Morrison are working together on the job. When Agent Auzenne transfers back to her native Atlanta, Georgia and lands on the Civil Rights Squad, it is not her top choice-that is, until her first case, which involves a police officer who raped a 12-year-old girl in his squad car when he was on duty. Wright-Morrison, a former civil rights lawyer who is relatively new to the FBI, is partnered up with Auzenne and they butt heads over their different professional backgrounds. Yet they must come together when this contemporary case leads them to a cold case that is much bigger than themselves; they begin investigating a Civil Rights Era cold case that crosses racial lines, a fictionalized combination of the real life cases of Booker T. Nixon, Clarksdate, Miss., 1959 and Viola Liuzzo, Selma, Ala., 1965. This case will be explored throughout the season as these two women also investigate contemporary civil rights violations as part of the Squad.

COLOR OF LAW

"Pilot"

TEASER

FADE IN:

1 EXT. SIDE OF THE ROAD - CLARKSVILLE, MISSISSIPPI (1954) - DAY

A car burns on the side of the road; beside it, blood stains the pavement.

2 EXT. ABANDONED FIELD IN RURAL GEORGIA (PRESENT DAY) - DAY 2

A DISHEVELED GIRL, 12, walks away from a smoldering Atlanta Police Department squad car.

3 INT. AUZENNE HOUSEHOLD - MASTER BEDROOM - DAY 3

SPECIAL AGENT KATHERINE AUZENNE, 35, sifts through cardboard boxes in a barren master bedroom. She pulls out an appropriate outfit for her job as an FBI agent and shakes out the wrinkles. She takes her service revolver out of a lock box under her bed, holsters it, and then glances at a picture of her husband on the night table. She leaves the room.

4 INT. AUZENNE HOUSEHOLD - KITCHEN - DAY 4

Katherine Auzenne's sons, CALEB, 12, and JONAH, 7, throw Cheerios at each other when their mother rushes in.

AUZENNE

Let's go, let's go, the bus is not gonna wait!

She takes their bowls and tosses them into the sink.

JONAH

But we're still hungry.

AUZENNE

You should've thought of that before you threw all of this food on the floor I just cleaned.

CALEB

No, you didn't. You haven't had time to clean. We've only been here like a day.

JONAH

Good thing I have this.

COLOR OF LAW, "Pilot"

Suddenly, Auzenne rushes in, saying that she forgot how crazy Atlanta traffic can be and she introduces herself to Wright-Morrison, who immediately questions whether or not she is up for the job. Before Auzenne can defend herself against this unexpected assault by her new partner, she is called in to Special Agent-in-Charge Richards' office.

13 INT. F.B.I. - ATLANTA FIELD OFFICE - RICHARDS' OFFICE - DAY 13

No-nonsense SPECIAL AGENT-IN-CHARGE DOMINIC RICHARDS, 47, welcomes Auzenne back to Atlanta. Neither has worked with the other before but Auzenne comes with the highest recommendation after her time working homicides out of the Baltimore Field Office, which she reluctantly had to give up when her husband's condition worsened. (Her husband was receiving treatment for Lou Gehrig's disease at the Johns Hopkins ALS Clinic).

She is very street-smart, but it will take some time to re-integrate into FBI culture and the work environment after not working for a while.

RICHARDS

It's important to us that you came back to your hometown.

She nods and tries to breach the subject that she does not feel that the Civil Rights Squad is the best for her, and is putting in for a transfer to Counterterrorism, but it seems unlikely to be approved by the look on Richards' face.

Auzenne is aware that strings were pulled to get her back to Atlanta, and despite Richards' support, she is uncomfortable. The atmosphere is a little tense. She thanks Richards but then quickly leaves.

14 INT. F.B.I. - ATLANTA FIELD OFFICE - SQUAD BULLPEN - DAY 14

The agents are just about to get started for the day when an AGENT from the Missing Persons Squad bursts in.

MISSING PERSONS AGENT

There's something you guys need to see. You too, newbie.

Auzenne looks insulted at being called a newbie, but she follows Wright-Morrison downstairs after the Missing Persons Agent.

15 INT. F.B.I. - ATLANTA FIELD OFFICE - LOBBY - DAY 15

4.

COLOR OF LAW, "Pilot"

Standing in the lobby is none other than the Disheveled Girl from the opening: the Missing Persons Agent explains that she was reported missing three days ago and they need to figure out what happened to her, as she refuses to speak.

WRIGHT-MORRISON

Shouldn't your squad handle this?

MISSING PERSONS AGENT

No. This is a civil rights case.

Auzenne and Wright-Morrison look at each other: what could this mean?

SMASH TO:

OPENING CREDITS (Bruce Springsteen's "American Skin [41 Shots]")

END OF TEASER

COLOR OF LAW, "Pilot"

5.

ACT ONE

16 INT. ATLANTA HOSPITAL - HALLWAY - DAY 16

Auzenne and Wright-Morrison question the Missing Persons Agent who has accompanied them to the hospital with the girl (who happens to also be named Tess) after trying to notify the girl's parents, who reported her missing three days ago. The reason that the Civil Rights Squad has jurisdiction over this case is because they received word that she was seen wandering around an area of Atlanta known for prostitution. Prostitutes are considered "vulnerable persons" and any crimes against them thus fall under the jurisdiction of this Squad.

17 INT. ATLANTA HOSPITAL - EXAMINATION ROOM - DAY 17

At the hospital, Tess is examined for physical trauma and the DOCTOR finds evidence of physical trauma indicating that she had sexual intercourse.

18 INT. ATLANTA HOSPITAL - TESS'S ROOM - DAY 18

The girl rests in her room while the agents look on. Then, The agents try to question Tess. She does not want to talk.

19 EXT. SEEDY STREET - DAY 19

The agents question various people (HOMELESS PEOPLE, PROSTITUTES, SHOP OWNERS), but no one remembers seeing the girl. The agents try to regroup: well, who actually said that she was seen there? They call Charles, who pores through their records: it was Officer Christopher Collins of the Atlanta P.D.

20 EXT. ATLANTA P.D. PRECINCT - DAY 20

The agents come into the bustling precinct and seek out OFFICER COLLINS, a relatively young officer who has risen in the ranks quite quickly.

21 INT. ATLANTA P.D. PRECINCT - DAY 21

Despite his young age, Officer Collins is a decorated member of the force who even helped the FBI on many occasions, and this seems to threaten Wright-Morrison's judgement even though Auzenne wants to press further. Yet they have nothing that seems particularly suspect. So they leave.

END OF ACT ONE

COLOR OF LAW, "Pilot"

6.

ACT TWO

22 EXT. ATLANTA HOSPITAL - DAY 22

Tess' family appears; Tess' MOTHER and Tess' FATHER want to take her home. They appear loving if a little flawed. They claim that she ran away from them, but when the agents question Tess about this, she doesn't say anything. Even though the agents have no reason to believe it is an unsafe environment and Social Services says she can return to them (as they have checked the parents out, ruling out sexual abuse at home after a few false leads), the agents still want to keep Tess in Atlanta longer so they can solve the case. But they have nothing to show for it and so she is to be returned to her family. However, because they live far away, the FBI puts them up in a hotel for the night before they drive home.

23 INT. HOTEL ROOM - NIGHT 23

Tess gets out of bed in the middle of the night, gets up, silently gets dressed, and leaves.

24 INT. F.B.I. - SQUAD BULLPEN - THE NEXT DAY 24

The next day, Tess' mother shows up at the office and says that Tess snuck out last night and came back smelling like smoke. Very odd.

25 INT. HOTEL - BACK ROOM WITH SECURITY CAMERAS - DAY 25

The agents pull security footage from the hotel and see Tess leaving the hotel through a back entrance late at night, carrying a plastic bag: what is she doing? The agents know that something is wrong, that the smoke means something, but all the evidence they have (apart from the physical evidence of sexual trauma, and they haven't been able to connect it to anyone's DNA) is circumstantial.

26 INT. F.B.I. - SQUAD BULLPEN - DAY 26

The agents continue to pore over the security footage. Their boss Richards suggests she might have wanted to burn her clothes if she was assaulted in them, but something about this rings false to Auzenne. Is this what she did? No. They see something in her hand besides the plastic bag: a piece of paper with a number. What is it? They can't figure it out until Charles (who is like the resident genius in the office) remarks that it looks like the specific numbering system used to identify Atlanta P.D. squad cars. Where is that car now? It never came back. Who did it belong to? Officer Collins.

COLOR OF LAW, "Pilot"

7.

27 EXT. FIELD IN RURAL GEORGIA - DAY

27

They are led to the burned squad car that belongs to none other than Officer Christopher Collins. Wright-Morrison also has an inkling that this might be connected to something else, but she can't quite put her finger on it yet. But now they can keep Tess in Atlanta longer--if only they could get her to open up about her experience when she went missing.

END OF ACT TWO

COLOR OF LAW, "Pilot"

ACT THREE

28 INT. F.B.I. - CONFERENCE ROOM - DAY 28

Auzenne finally gets the girl to talk by saying that a long time ago, a superior officer sexually assaulted her during her time in the Navy, while she was living and working on an aircraft carrier. Someone in a position of power and authority victimized her but she didn't tell anyone because she was afraid; nothing good came of that, and she later learned that he did the same thing to someone else later. She regrets that did not speak up but it is too late. Auzenne uses her intuition to get the information she needs: this gets the girl to open up, and she says that she was raped by an Atlanta police officer: Collins.

29 INT. F.B.I. - BULLPEN - DAY 29

This should be a clear-cut "color of law" abuse case (one of the FBI's top four Civil Rights priority areas.) But it is made more complicated by the fact that it has the potential to fray relations between federal and local law enforcement officers at a time when both need the other the most; given the recent climate of distrust between law enforcement and the citizenry, especially people of color, local authorities rely on federal authorities for support and vice versa. This is a really bad time for this sort of case to go public. Auzenne and Wright-Morrison squabble over how to deal with this case. Wright-Morrison, always in the lawyer mindset, wants to take things slow in order to gather enough evidence, while Auzenne, a bit of a loose cannon, wants him arrested immediately.

30 EXT. ATLANTA P.D. PRECINCT - DAY 30

Auzenne disregards her new partner's advice and arrests the officer very publicly.

31 INT. F.B.I. - INTERROGATION ROOM - LATER 31

Auzenne and Wright-Morrison interrogate the officer, but he denies everything. He lawyers up.

32 INT. COFFEE SHOP - DAY 32

The agents grab coffee while watching the news coverage of these developments, which have set off a media firestorm. They argue. While Wright-Morrison sees that justice will soon be served by simply prosecuting (and ultimately convicting) Collins if they can prove that he assaulted Tess, Auzenne does not think the officers should get off easy and not have their names dragged through the mud.

COLOR OF LAW, "Pilot"

9.

33 INT. F.B.I. BULLPEN - DUSK

33

At the end of her second day, an exhausted and drained Auzenne tries to smooth things over with Wright-Morrison by inviting her over for dinner.

34 INT. AUZENNE HOUSEHOLD - KITCHEN - NIGHT

34

Super-serious Wright-Morrison softens when she interacts with Auzenne's children, who are normally reserved, still trying to process their father's death, but they come out of their shell a bit with this woman.

35 INT. F.B.I. - HISTORICAL ARCHIVES ROOM - THE NEXT DAY

35

Back at the FBI the next day, Wright-Morrison, who has been talking to Charles and going through their Civil Rights archives, makes a connection to the cold case that will carry us through the season. The burned car in the Tess case leads Wright-Morrison to scour the archives and find a picture of another burned car, with a letter from an elderly African-American woman, DOROTHY MOORE, who writes that she has heard that Viola Liuzzo has finally been recognized for her contributions to civil rights, and so she wants to file a report regarding her own brother, who was killed the same night. (Viola Liuzzo was a white woman who was killed while driving some people to the airport after a civil rights march, but she was later the subject of a smear campaign when it was said that she went South to have sex with black men. In the Viola Liuzzo case, which went to trial in 1965, one of the killers was an FBI informant who was protected by the FBI, and the other three men involved were indicted on a state charge of murder and a federal charge of civil rights violation. All four men were members of the KKK).

Dorothy's brother Nixon's body was found lying on the side of the road, completely nude. Police claimed it was a hit-and-run, though family members cited his naked body and the extensive amount of flesh torn from his body as evidence of murder. He was a member of SNCC, as was his sister.

This burned car looks eerily like the charred car of the three Civil Rights workers killed during Freedom Summer. But no, it is a different case, a different car, and a different mystery. When this new aspect comes up, the two agents get into another disagreement over their different backgrounds when it becomes clear once again that Auzenne is not as well-versed in civil rights history and law. Are these two ever going to be able to get along?

END OF ACT THREE

COLOR OF LAW, "Pilot"

10.

ACT FOUR

36 INT. COFFEE SHOP - DAY

36

Just as the agents are trying to wrap their heads around the cold case that they have uncovered, someone in the news media gets ahold of the tape of the interrogation and suggests that Tess lied about being raped by an authority figure after hearing Auzenne's personal story of being raped herself; now the world knows about something Auzenne rarely talks about, and their case has been damaged. Richards calls Auzenne on her cell phone: he needs to see her in his office immediately. She is overwhelmed but pulls it together.

37 INT. F.B.I. - RICHARDS' OFFICE - LATER

37

Richards thinks that Auzenne made a big mistake by immediately arresting the suspected officer, because now this media firestorm is detracting from their actual investigative work. It's only her first week back, and she has already messed up. Auzenne stands up to the boss, but he threatens to have her transferred-not to Counterterrorism like she wanted, but to desk duty. But this would be catastrophic for Auzenne, who spent so much time in a caregiving mentality taking care of her ill husband; it is hard to wake up one day and not only deal with grief, but also to not have that job at home. She feeds off of adrenaline. She tells Richards:

AUZENNE

I need this. I need this job.

She does not need it financially, but she needs it psychologically.

38 INT. F.B.I. - HISTORICAL ARCHIVES ROOM - SAME

38

Wright-Morrison finds refuge in the historical archives storage room, which becomes a sort of special place for her. Wright-Morrison is upset by these recent developments, and talks to Charles about the whole situation with Auzenne. They have as much of a heart-to-heart as a hardened, overly-logical lawyer type can have with her department's nerdy history buff administrator.

39 INT. F.B.I. - RICHARDS' OFFICE - MINUTES LATER

39

In an unexpected development, Wright-Morrison comes to Auzenne's defense because she comes to believe that they will make a good team (with their combination of skills) to solve these difficult cases. On the way out, she fills Auzenne in on the cold case.

11.

COLOR OF LAW, "Pilot"

40 INT. F.B.I. - HISTORICAL ARCHIVES ROOM - DAY 40

Charles, who is much more than an office administrator, pulls more historical archives related to the cold case with the help of the agents; references are made to the Emmett Till Unsolved Civil Rights Crimes Act of 2007, which provides for the investigation and prosecution of Civil Rights Era homicides that occurred on or before December 31, 1969. There are currently 111 Civil Rights era cold cases, involving 124 victims, that the FBI is investigating in accordance with the "Till Bill."

41 INT. F.B.I. - BULLPEN - CHARLES' DESK - DAY 41

Charles is in contact with different organizations and archives, such as The Civil Rights and Restorative Justice Project, trying to find out as much as he can. Charles butts heads with Richards, who does not want them going on a "wild goose chase" when the perpetrators are likely dead and the victims close to it. Yet this sense of urgency is what drives the rest of the Civil Rights Squad; those most affected by these Civil Rights Era crimes are aging, and they are racing against the clock. It is not that Richards does not care, but his first priority is terrorism.

42 INT. F.B.I. - RICHARDS' OFFICE - DAY 42

The agents question Richards about this cold case, but he dodges their inquiries and brushes off their investigation, saying that if they are not careful, he will have both of them transferred out of the unit. Auzenne secretly feels that with her military background, she would be more suited to another position, like Counterterrorism (and it is considered more prestigious), while Wright-Morrison declares that we cannot have a safe nation if people affected by these crimes that happened long ago still live in fear. She sees hate crimes as a form of domestic terrorism. (Additionally, after her mother was killed in a hit-and-run that was never solved, she can sympathize and empathize with those who want to know what happened to their family members; she wants to provide closure for them.)

43 INT. ATLANTA P.D. - INTERNAL AFFAIRS RECORDS ROOM - DAY 43

Back to solving the contemporary case, the agents struggle to get access to the records from APD's Internal Affairs Division.

COLOR OF LAW, "Pilot"

Ultimately, they uncover that there have been a string of abuses by the Atlanta Police Department and other police departments that date back to the Civil Rights Era (but of course this potential investigation is complicated by the fact that the FBI itself has a complicated history of complicity with white authorities during that era, and true federal intervention did not come until the Johnson Administration). This new information leads the agents to realize that this might be a bigger thing than just them, and that they need to work together as a united force if they are to investigate this, because their boss might be facilitating this cover-up (as evidenced by his suspicious redirection when Tess smelled like smoke.)

44 INT. F.B.I. - CONFERENCE ROOM - NIGHT

44

Tess confesses that she torched the squad car in which the officer raped her when he was on-duty; he had seen her wandering around and picked her up and then proceeded to assault her in his car, which he then abandoned in the woods in order to cover up the crime. She went back and burned it in an (albeit premeditated) fit of rage, not knowing that she was burning evidence of the assault. The agents think that all hope is lost of getting evidence to charge and convict Collins until Tess' mother mentions that they have not checked out of their hotel room yet; the agents have to return there before any more evidence is destroyed.

45 INT. HOTEL ROOM - NIGHT

45

The agents manage to find a shred of Collins' DNA somewhere else on another piece of clothing that they didn't know Tess was wearing earlier: a second sports bra that she was wearing to try to flatten her chest, which was developing earlier than other girls in her class.

46 INT. INTERROGATION ROOM - NIGHT

46

They are able to formally charge Collins with the crime-and now they have the evidence they need to convict him. Auzenne's street smarts and investigative experience combined with Wright-Morrison's knowledge of the law combined to facilitate the outcome they needed.

47 INT. CONFERENCE ROOM - NIGHT

47

But the girl is in danger of being arrested for arson, but Auzenne goes behind her boss' back and arranges for her to get counseling instead. Auzenne speaks for the weak, and she is happy to be back home in Georgia even though it will be a hard row to hoe.

END OF ACT FOUR

COLOR OF LAW, "Pilot"

13.

TAG

48 INT. F.B.I. - SQUAD BULLPEN - NIGHT 48

Auzenne decides to stay on with the Civil Rights Squad; she withdraws her request for a transfer. The women part ways; this is just the beginning of a partner relationship that will continuously be tested, but will ultimately be very strong. Already, the foundations of this have been laid.

49 INT. WRIGHT-MORRISON HOUSEHOLD - KITCHEN - NIGHT 49

Wright-Morrison discusses her day with her family.

50 INT. WRIGHT-MORRISON HOUSEHOLD - CHLOE'S ROOM - NIGHT 50

She puts a photograph of Tess (the victim) into a memory box at her mother-in-law's bedside.

51 INT. WRIGHT-MORRISON HOUSEHOLD - MASTER BEDROOM - NIGHT 51

She settles into bed with headphones and listens to a recording of Martin Luther King, Jr.'s sermon, "The Drum Major Instinct."

MARTIN LUTHER KING, JR. (FILTERED)

Keep feeling the need for being first. But I want you to be first in love. I want you to be first in moral excellence. I want you to be first in generosity....

52 INT. F.B.I. - ATLANTA FIELD OFFICE - RICHARDS' OFFICE - NIGHT

After hours. All is dark. A figure in the dark shreds some files in his office: it is Special Agent-in-Charge Richards.

53 INT. AUZENNE HOUSEHOLD - BOYS' BEDROOM - NIGHT 53

The night is still as Auzenne gets her children ready for bed; the quiet around them means that their grief hangs in the air. Auzenne looks over at her older son, the same age as Tess (the victim), who is drawing a comic with superheroes. She begins to read to her younger son.

AUZENNE

(reading)

Fred and Ted were friends. Fred was big. Ted was little...Fred ate the spinach, and Ted ate the beets.

END OF EPISODE.

Appendix F: Second Iteration Character Biographies and Treatment (Original)

Bautze 1

Alessandra Bautze
2 June 2016
New Character Bios and Pilot Treatment for COLOR OF LAW

CHARACTER BIOS

DR. ALICE MORRISON, 55, African-American, is a former civil rights attorney turned historian. She is very methodical, precise, thorough, and by-the-book. A native of Alabama, she lives with her husband, her mother and her daughter TESS, 17. Her father, HOWARD WRIGHT, was the first Black pharmacist in Auburn, Alabama, and was an organizer for the Congress of Racial Equality (CORE) before he was killed in a racially-motivated crime in 1964, when she was just three years old. The case was closed prematurely and yet remains unsolved; it has haunted Dr. Morrison for years, but when she becomes an official consultant for the FBI's Civil Rights Squad, old wounds will be reopened and new obsessions will threaten to derail her. She grew up in Alabama and received her B.A. from Spelman and her J.D. from Georgetown. She worked as a civil rights attorney before switching gears and getting her Ph.D. in history from Emory during the beginning of the re-opening of racially-motivated murders in the 1990s. She is now a professor of history and African-American studies at Emory, and chairs the newly-opened Southern branch of the Civil Rights Cold Case Project (formed at Northeastern University), though as of late she has fallen into a bit of rut with her research for her book on alternative newspapers in '60s Mississippi. She will work closely with the FBI as an outside expert and consultant, while her family will question if her renewed obsession with finally solving her father's death is healthy.

SPECIAL AGENT CHARLIE AUZENNE, 28, white, is a U.S. Navy veteran and FBI Special Agent. He spent his childhood in Louisiana until, following the death of his parents when he was 10, he moved in with his grandfather (with whom he had always been close) to Chicago, where his grandfather raised him while working as an FBI Agent. His grandfather was a father figure to him and a big influence on his development. He taught him to be "tough." Charlie went back to college on the G.I. Bill (disillusioned with the Navy) and then became an FBI Agent (due in no small part to his grandfather being a decorated agent). He never thought he would return to the South, as he hoped to escape it after his childhood there, but everything changes when he learns that his grandfather, who recently passed away, may have been involved in the FBI's historical complicity in racially-motivated crimes. After being transferred to Atlanta and the Civil Rights Squad, whose priority has fallen because of

terrorism, Agent Auzenne begins working with Dr. Morrison and comes to grips with the idea that his grandfather was likely complicit in this dark part of our history. He can be a bit of a loose cannon and emotionally volatile due to his newfound conflicting feelings surrounding his father and his PTSD from his time in Iraq.

SEASON-LONG CASE/MYSTERY

In 1964, Howard Wright, the first Black pharmacist in Auburn, Alabama, became an organizer for the Congress of Racial Equality (CORE), one of the "Big Four" Civil Rights organizations (along with SNCC, SCLC, and the NAACP) which had been involved in the Freedom Rides and was gearing up for what would become known as Mississippi Freedom Summer in June of 1964.

TIMELINE OF RELEVANT EVENTS:

- January 4, 1964: Integration of Auburn University; Howard Wright decides to become an organizer for CORE and begins to stock fliers in his pharmacy
- February-May 1964: Howard Wright begins to recruit and train students for Freedom Summer (takes a week off in late May to go to the training center at Western College for Women in Oxford, Ohio); when he returns, the FBI takes notice of his activities (including a potential visit from Agent Herb Auzenne?)
- Summer 1964: Freedom Summer
- Night of June 21-22, 1964: Murder of James Chaney, Michael Schwerner, and Andrew Goodman in Philadelphia, Mississippi
- July 2, 1964: Civil Rights Act of 1964 signed into law by President Johnson
- KKK informants (working in conjunction with Agent Herb Auzenne) ambush Howard Wright early one morning, slash his throat with a broken bottle of barbituates, and then set fire to his shop. What exactly was Agent Herb Auzenne's role in this carnage?

PILOT TREATMENT

TEASER: Auburn, Alabama. 1964. Inside a ransacked pharmacy, the middle-aged African-American man whom we will come to know as Dr. Morrison's father HOWARD WRIGHT, an organizer for the Congress of Racial Equality (CORE), lays slumped over the counter, his throat slashed with a broken vial of barbiturates. A Molotov cocktail sails through the window and the place erupts in flames. DISSOLVE TO: Present day. Fire rages through a basement. Outside, on the streets of Atlanta, Georgia, it becomes clear that a historic Black Baptist church (which was a bastion of Civil Rights activism in the '50s and '60s, as well as a meeting place for SCLC) is engulfed in flames.

ACT I: SUPER: ONE MONTH EARLIER. SPECIAL AGENT CHARLES "CHARLIE" AUZENNE, 28, walks away from the cemetery following the funeral of his father figure/grandfather, retired SPECIAL AGENT HERBERT "HERB" AUZENNE. It is obvious that he reveres his grandfather. In his grandfather's attic, he goes through his grandfather's paperwork and finds evidence that his grandfather played a part in the FBI's historical complicity in civil rights crimes. Reeling from the information that his grandfather was not who he thought he was, he believes that there is no way that he could have been involved in this. He goes to see his GRANDFATHER'S COLLEAGUE, who neither affirms nor denies the veracity of the information. Agent Auzenne returns to his homicide squad in Chicago and finds that he is being transferred to the Atlanta Field Office. Auzenne never wanted to return to the South after his childhood there, and initially fights the transfer, but he cannot win. As a young, relatively untested agent, he is transferred to the Civil Rights Squad, which investigates contemporary hate crimes, "color of law" abuses by public officials, and crimes against society's most vulnerable (such as prostitutes, victims of human trafficking, individuals abused by police, etc.). The squad also investigates historical murders from the Civil Rights era in accordance with the Emmett Till Unsolved Civil Rights Crime Act of 2007. It is responsible for investigating these cases throughout the South. Agent Auzenne arrives at the Civil Rights Squad to find it is not doing well; the focus on stopping terrorism has consumed the FBI's resources and attention, and they have hit a wall in their cold case investigations as the \$10 million they got through the so-called "Till Bill" is running out. There has been political pressure to revitalize the Squad after a few agents recently left, longing "to move on in their careers." Auzenne is determined to exonerate his grandfather, and asks vaguely about this sort of thing. His new boss, SPECIAL AGENT-IN-CHARGE DOMINIC RICHARDS,

suggests he talks to historian DR. ALICE MORRISON, a brilliant researcher at Emory University who occasionally consults with the FBI. Agent Auzenne is on his personal quest, and decides that he needs Dr. Morrison to help him exonerate his father. Auzenne finds Morrison in the middle of writing a book about the history of alternative newspapers, such as the Jackson Free Press but it is clear that she is also in a rut/at a crossroads in her career as of late. He asks Dr. Morrison for advice about historical cases. Just then, he gets word of the church fire. In light of the public pressure the squad is bound to be under in the wake of this arson, he recognizes that the historian could be a good help on the contemporary case because she knows the history of these historic churches (and, as Faulkner says, "The past isn't dead. It isn't even past.") She agrees to go with him to the scene of the church fire. Three people have died during the Bible study that was going on. There are definitive signs of arson. Agent Auzenne interviews the devastated PASTOR as the media begins to descend on what remains of the church. Two people died of smoke inhalation, while the third was already dead before the fire began; it is Morrison who recognizes this, as she interrupts the Medical Examiner, who confirms it. (She recognizes it because her own father was dead before he was burned). Morrison reveals to Auzenne that her father was brutally murdered in a racially-motivated hate crime in 1964, which was never solved.

ACT II: As Auzenne takes in this shocking information about his new colleague's past, there is discussion of the Church Arson Prevention Act, which was passed in 1996. Some church arsons are motivated by multiple factors, including racism and religious hatred. Arsonists have also burned churches for other reasons, including opportunistic and random vandalism, pyromania, mental health disturbances, feuding with ministers, retribution against religious authorities, parking or neighborhood disputes, covering up of burglaries, and financial profit. Auzenne and Morrison have to wade through the myriad of potential factors or causes that may have contributed to the arson. But when actual or perceived racial hatred has sparked the arson of a church, the crime is even more egregious because in the African American community, the church historically has been a primary community organization (and Morrison has a depth of knowledge on this subject, which she shares with the FBI). Was the church fire a cover-up for something even more sinister? Now they not only have to solve a case of arson, but also a murder. Morrison isn't sure she should be on this case, but Auzenne convinces her to stay and help; after all, she knows about the historical significance of these churches. They struggle to find information about the man who died under suspicious

circumstances, as his body was so badly burned they have to call in a forensic anthropologist. They finally get a name and interview the CHURCH ELDERS and find out that this man was not a regular congregant; in fact, they have never seen him before. This is quite mysterious and they go to his house, which is not even in Atlanta, but farther out in Georgia. What was he doing in Atlanta? The person who died didn't have relatives, but at his house Agent Auzenne and Dr. Morrison find the metaphorical "wall with photos and ropes"—in the form of five hard drives. What is an elderly man doing with five hard drives? As Agent Auzenne says to his new colleague, "I'm 28 and I don't even have one external hard drive." Back at the FBI, they pore over the hard drives and send one of them, which was encrypted, to an FBI TECH EXPERT. They find mostly photos of microfiche newspaper articles. They are JPGs taken with an iPhone, which shows the location where they were taken (a few towns over from the man's house). They go to the library in that town and talk to the LIBRARIAN. Why does this older man have an iPhone? It turns out that he did not personally have one, but he had a sort of COLLEGE STUDENT RESEARCH ASSISTANT. Citing confidentially and a lack of trust in the federal government, the student refuses to hand over his phone. Auzenne gets angry, but, surprising Auzenne with her forthrightness, Morrison steps in and calmly convinces him to hand it over. But it is locked. However, they finally gain access and see that there were even more JPGs that had not yet been transferred to his hard drives. Of particular interest is a new newspaper article from the Jackson Free Press revealing that the person who died before the fire was a possible witness to the 1964 murder of Howard Wright.

ACT III: Along country roads, Auzenne and Morrison travel to Mississippi to the headquarters of the Jackson Free Press (an alternative progressive paper named for the protest paper that emerged out of the Mississippi civil rights movement in 1961, the Mississippi Free Press). *Flashback to Howard Wright driving students to Freedom Summer.* Auzenne and Morrison talk to the JACKSON FREE PRESS EDITOR. Morrison thinks she knows everything about this but she's not an agent; she and Auzenne have to learn from each other. They find out about documents stored in the church and return to the church. They continue investigating this amidst social and political pressure. They return to the church and go to what is left of the small church museum/gift shop, which informs visitors about the history of the church's role in the Civil Rights Movement. There is some damage, but, miraculously to the parishioners, this part of the church was spared (relatively speaking). It strikes Morrison as odd that the arsonists did not target this sort of shrine to the movement, while it strikes Auzenne that that would be "too

obvious." Here, we see their different worldviews and perspectives clash. One of the panels on display mentions "records" stored in the church. Morrison doubts they are talking about 45s, and they ask the pastor about this. The pastor says, "We used to store files in the basement until we had water damage a few years back. Now we store them in my office." So, the pair begins to piece things together: it is beginning to look like the man who was ostensibly murdered was looking for these records (thus, he came to Atlanta from his home in the country), while the arsonist(s) were looking to destroy the records by starting the fire in the basement. But why did this potential witness wait until now to come forward? They talk to his research assistant, who points them in the direction of his CHILDHOOD FRIEND, who tells them that he waited because he was trying to slowly build a case with foolproof evidence. Unfortunately, it didn't quite work out that way, as the agents are having trouble piecing things together from the microfiche. Wright-Morrison becomes agitated with the childhood friend, thinking that he knows something about her father's murder that he is not letting on; Auzenne reels her in and warns her that if she wants to work with the FBI, she has to keep a level head. Morrison replies that she's not sure she wants to work with the FBI. They drive to the archives of Auburn University to go through the Civil Rights History Project. *Flashback to 1964 integration of Auburn University. Howard Wright watches from his shop; he decides to join up with CORE and become an organizer.* Here, they find a logbook that points them in the direction of a suspect, but it is a dead end. The encrypted hard drive is returned by the Tech Expert to Auzenne and Morrison. On one of the hard drives, Auzenne finds his grandfather and information about the pharmacy where Howard Wright was the proprietor. This sparks a change in Auzenne as he must confront the sins of his grandfather and also deal with the fallout of this in relation to Dr. Morrison. Tension abounds between them, but they have to stay focused on the task at hand; Morrison stays silent on this issue. One of the men in the articles (a former KKK informant) wanted his name erased from the files, so he also targeted this man who had the files. The FORMER KKK INFORMANT/ALLEGED ARSONIST is arrested.

ACT IV: The agents manage to piece together a bit of the KKK INFORMANT/ALLEGED ARSONIST'S role, but it becomes clear that he did not work alone. There was a murderer who killed the man before his partner, the arsonist, set the fire. It turns out that the arsonist was an IMPRESSIONABLE KID under the thumb of his KKK informant uncle. This situation reminds Auzenne of his own current situation, which wakes Auzenne up to how he has been manipulated by his own father figure. Auzenne is becoming more

disillusioned by his grandfather and more emboldened to be a good agent for the Civil Rights Squad, but at the same time Morrison can see he is struggling. She breaks her silence on the issue of the revelation of his grandfather's complicity in her father's murder, and says "This man [grandfather] had a hold over you [Auzenne] and you didn't even know it; this is your time to break out of that." Auzenne replies that she doesn't know him at all, and that she is one to talk given that she had all but given up before he arrived; Morrison says he's not some kind of savior and he has no idea what she's been up against—not only as a civil rights attorney, but also as someone who is at the helm of the new Southern branch of the Civil Rights Cold Case Project but still so much on the fringes of the federal government's fight. The two come to a tentative understanding of each other, and Auzenne says, "What if you didn't have to be on the fringes of the federal government's initiatives anymore?" (At this moment, Auzenne is thinking about seeing how to bring her on to the team on a consultant, and witnessing Auzenne's newfound dedication to the Squad, Morrison begins to warm back up to the idea of officially consulting for the FBI.) The funeral for the victims of the fire (those who were congregants, that is) includes the resounding echo of the power of forgiveness, as the parishioners forgive the arsonist. There is a much smaller funeral for the man who was murdered; he was somewhat of a social outcast—this small ceremony in his town is attended only by the research assistant, the childhood friend, Morrison and her family, and Auzenne. Morrison and Auzenne find common ground, as Morrison helps Auzenne realize that his grandfather had nothing to do with him, and that he is not his grandfather. Agent Auzenne puts aside any initial misgivings he has about the Squad and vows to seek the truth about his grandfather—no matter how painful. He becomes determined to make the Civil Rights Squad a force to be reckoned with—and he needs Dr. Morrison's help to make that happen. After all, his grandfather taught him to be tough and never to back down, and that's what he is going to do. Auzenne and Morrison go over more files, and another name comes up as being potentially involved in complicity: S.A.C. Richards'. This shows how complicated this issue of complicity is and how there may be shades of immorality related to this. But his grandfather lied to him and Dr. Morrison is right: it is time for Agent Auzenne to break free of his grandfather's influence and forge his own path. Agent Auzenne talks to S.A.C. Richards (tentatively given this information they have just uncovered about him) and Morrison officially comes aboard as a consultant to the Civil Rights Squad, and is one step closer to solving the mystery that has haunted her for as long as she can remember. But she now realizes that nothing can be accomplished in solitude, and that

Bautze 8

it's good to have a team supporting you, especially in the face
of a seemingly insurmountable obstacle: time.

Appendix G: Second Iteration Treatment (Revised)

Bautze 1

Alessandra Bautze
7 June 2016
New Character Bios and Pilot Treatment for COLOR OF LAW
(Revised)

CHARACTER BIOS

DR. ALICE MORRISON, 55, African-American, is a former civil rights attorney turned historian. She is very methodical, precise, thorough, and by-the-book. A native of Alabama, she lives with her husband, her mother and her daughter TESS, 17. Her father, HOWARD WRIGHT, was the first Black pharmacist in Auburn, Alabama, and was an organizer for the Congress of Racial Equality (CORE) before he was killed in a racially-motivated crime in 1964, when she was just three years old. The case was closed prematurely and yet remains unsolved; it has haunted Dr. Morrison for years, but when she becomes an official consultant for the FBI's Civil Rights Squad, old wounds will be reopened and new obsessions will threaten to derail her. She grew up in Alabama and received her B.A. from Spelman and her J.D. from Georgetown. She worked as a civil rights attorney before switching gears and getting her Ph.D. in history from Emory during the beginning of the re-opening of racially-motivated murders in the 1990s. She is now a professor of history and African-American studies at Emory, and chairs the newly-opened Southern branch of the Civil Rights Cold Case Project (formed at Northeastern University), though as of late she has fallen into a bit of rut with her research for her book on alternative newspapers in '60s Mississippi. She will work closely with the FBI as an outside expert and consultant, while her family will question if her renewed obsession with finally solving her father's death is healthy.

SPECIAL AGENT CHARLIE AUZENNE, 28, white, is a U.S. Navy veteran and FBI Special Agent. He spent his childhood in Louisiana until, following the death of his parents when he was 10, he moved in with his grandfather (with whom he had always been close) to Chicago, where his grandfather raised him while working as an FBI Agent. His grandfather was a father figure to him and a big influence on his development. He taught him to be "tough." Charlie went back to college on the G.I. Bill (disillusioned with the Navy) and then became an FBI Agent (due in no small part to his grandfather being a decorated agent). He never thought he would return to the South, as he hoped to escape it after his childhood there, but everything changes when he learns that his grandfather, who recently passed away, may have been involved in the FBI's historical complicity in racially-motivated crimes. After being transferred to Atlanta

and the Civil Rights Squad, whose priority has fallen because of terrorism, Agent Auzenne begins working with Dr. Morrison and comes to grips with the idea that his grandfather was likely complicit in this dark part of our history. He can be a bit of a loose cannon and emotionally volatile due to his newfound conflicting feelings surrounding his father and his PTSD from his time in Iraq.

SEASON-LONG CASE/MYSTERY

In 1964, Howard Wright, the first Black pharmacist in Auburn, Alabama, became an organizer for the Congress of Racial Equality (CORE), one of the "Big Four" Civil Rights organizations (along with SNCC, SCLC, and the NAACP) which had been involved in the Freedom Rides and was gearing up for what would become known as Mississippi Freedom Summer in June of 1964.

TIMELINE OF RELEVANT EVENTS:

- January 4, 1964: Integration of Auburn University; Howard Wright decides to become an organizer for CORE and begins to stock fliers in his pharmacy
- February-May 1964: Howard Wright begins to recruit and train students for Freedom Summer (takes a week off in late May to go to the training center at Western College for Women in Oxford, Ohio); when he returns, the FBI takes notice of his activities (including a potential visit from Agent Herb Auzenne?)
- Summer 1964: Freedom Summer
- Night of June 21-22, 1964: Murder of James Chaney, Michael Schwerner, and Andrew Goodman in Philadelphia, Mississippi
- July 2, 1964: Civil Rights Act of 1964 signed into law by President Johnson
- KKK informants (working in conjunction with Agent Herb Auzenne) ambush Howard Wright early one morning, slash his throat with a broken bottle of barbituates, and then set fire to his shop. What exactly was Agent Herb Auzenne's role in this carnage?

PILOT TREATMENT

TEASER: Auburn, Alabama. 1964. Inside a ransacked pharmacy, the middle-aged African-American man whom we will come to know as Dr. Morrison's father HOWARD WRIGHT, an organizer for the Congress of Racial Equality (CORE), lays slumped over the counter, his throat slashed with a broken vial of barbiturates. A Molotov cocktail sails through the window and the place erupts in flames. DISSOLVE TO: Present day. Fire rages through a basement. Outside, on the streets of Atlanta, Georgia, it becomes clear that a historic Black Baptist church (which was a bastion of Civil Rights activism in the '50s and '60s, as well as a meeting place for SCLC) is engulfed in flames.

ACT I: SPECIAL AGENT CHARLES "CHARLIE" AUZENNE, 28, walks away from the cemetery following the funeral of his father figure/grandfather, retired SPECIAL AGENT HERBERT "HERB" AUZENNE. It is obvious that he reveres his grandfather. He returns to his FBI bullpen; the Chicago Field Office does not have a formal civil rights squad, but Charlie has gained some recognition for pursuing contemporary cases involving civil rights violations—most recently the rape of a young girl by a police officer in a racially-motivated "color of law" abuse case. Wanting a change after all that's happened, he longs to get away from Chicago, and puts in for a transfer, hoping to be placed in the Los Angeles Field Office. In his grandfather's attic, he goes through his grandfather's paperwork and finds evidence that his grandfather played a part in the FBI's historical complicity in civil rights crimes. Reeling from the information that his grandfather was not who he thought he was, he believes that there is no way that he could have been involved in this. He goes to see his GRANDFATHER'S COLLEAGUE, who neither affirms nor denies the veracity of the information. It appears for the time being that the only other people who knew of his grandfather's complicity (apart from the potential victims or witnesses) are the other FBI agents at the time, all of which have already passed away. Charlie has an inkling that his grandfather's colleague knows the truth, but the man tells him not to go digging after this and shoos him away. Charlie hesitates; should he just let it go? No, he needs to know the truth.

Agent Auzenne returns to his homicide squad in Chicago and finds that his transfer request has been approved—but that he isn't going to sunny L.A.; instead, he's being transferred to the Atlanta Field Office. Auzenne never wanted to return to the South after his childhood there, and initially fights the

transfer, but he cannot win. Since he has worked on civil rights cases before, he is transferred to the Atlanta Field Office's Civil Rights Squad, which investigates contemporary hate crimes, "color of law" abuses by public officials, and crimes against society's most vulnerable (such as prostitutes, victims of human trafficking, individuals abused by police, etc.). Yet the Atlanta squad also has a different component that Charlie has never experienced: the squad also investigates historical murders from the Civil Rights era in accordance with the Emmett Till Unsolved Civil Rights Crime Act of 2007. It is responsible for investigating these cases throughout the South. Agent Auzenne arrives at the Civil Rights Squad to find it is not doing well; the focus on stopping terrorism has consumed the FBI's resources and attention, and they have hit a wall in their cold case investigations as the \$10 million they got through the so-called "Till Bill" is running out. There has been political pressure to revitalize the Squad after a few agents recently left, longing "to move on in their careers." Auzenne is determined to exonerate his grandfather, and asks vaguely about this sort of thing. He digs around at different places looking for information (which later triggers the arson.) His new boss, SPECIAL AGENT-IN-CHARGE DOMINIC RICHARDS, suggests he talks to historian DR. ALICE MORRISON, a brilliant researcher at Emory University who occasionally consults with the FBI. Agent Auzenne is on his personal quest, and decides that he needs Dr. Morrison to help him exonerate his father.. Then Auzenne finds Morrison in the middle of writing a book about the history of alternative newspapers, such as the Jackson Free Press but it is clear that she is also in a rut/at a crossroads in her career as of late. He asks Dr. Morrison for advice about historical cases. Just then, he gets word of the church fire. In light of the public pressure the squad is bound to be under in the wake of this arson, he recognizes that the historian could be a good help on the contemporary case because she knows the history of these historic churches (and, as Faulkner says, "The past isn't dead. It isn't even past.") She agrees to go with him to the scene of the church fire. Three people have died during the Bible study that was going on. There are definitive signs of arson. Agent Auzenne interviews the devastated PASTOR as the media begins to descend on what remains of the church. Two people died of smoke inhalation, while the third was already dead before the fire began; it is Morrison who recognizes this, as she interrupts the Medical Examiner, who confirms it. (She recognizes it because her own father was dead before he was burned). Morrison reveals to Auzenne that her father was brutally murdered in a racially-motivated hate crime in 1964, which was never solved.

ACT II: As Auzenne takes in this shocking information about his new colleague's past, there is discussion of the Church Arson Prevention Act, which was passed in 1996. Some church arsons are motivated by multiple factors, including racism and religious hatred. Arsonists have also burned churches for other reasons, including opportunistic and random vandalism, pyromania, mental health disturbances, feuding with ministers, retribution against religious authorities, parking or neighborhood disputes, covering up of burglaries, and financial profit. Auzenne and Morrison have to wade through the myriad of potential factors or causes that may have contributed to the arson. But when actual or perceived racial hatred has sparked the arson of a church, the crime is even more egregious because in the African American community, the church historically has been a primary community organization (and Morrison has a depth of knowledge on this subject, which she shares with the FBI). Was the church fire a cover-up for something even more sinister? Now they not only have to solve a case of arson, but also a murder. Morrison isn't sure she should be on this case, but Auzenne convinces her to stay and help; after all, she knows about the historical significance of these churches. They struggle to find information about the man who died under suspicious circumstances, as his body was so badly burned they have to call in a forensic anthropologist. They finally get a name and interview the CHURCH ELDERS and find out that this man was not a regular congregant; in fact, they have never seen him before. This is quite mysterious and they go to his house, which is not even in Atlanta, but farther out in Georgia. What was he doing in Atlanta? The person who died didn't have relatives, but at his house Agent Auzenne and Dr. Morrison find the metaphorical "wall with photos and ropes"—in the form of five hard drives. What is an elderly man doing with five hard drives? As Agent Auzenne says to his new colleague, "I'm 28 and I don't even have one external hard drive." Back at the FBI, they pore over the hard drives and send one of them, which was encrypted, to an FBI TECH EXPERT. They find mostly photos of microfiche newspaper articles. They are JPGs taken with an iPhone, which shows the location where they were taken (a few towns over from the man's house). They go to the library in that town and talk to the LIBRARIAN, who points them in the direction of the man's sort of COLLEGE STUDENT RESEARCH ASSISTANT. Citing confidentially and a lack of trust in the federal government, the student refuses to hand over his phone. Auzenne gets angry, but, surprising Auzenne with her forthrightness, Morrison steps in and calmly convinces him to hand it over. But it is locked. However, they finally gain access and see that there were even more JPGs that had not yet been transferred to his hard drives. Of particular interest is a new newspaper article from the Jackson Free Press revealing

that the person who died before the fire was a possible witness to the 1964 murder of Howard Wright.

ACT III: Along country roads, Auzenne and Morrison travel to Mississippi to the headquarters of the Jackson Free Press (an alternative progressive paper named for the protest paper that emerged out of the Mississippi civil rights movement in 1961, the Mississippi Free Press). ~~Flashback to Howard Wright driving students to Freedom Summer.~~ Auzenne and Morrison talk to the JACKSON FREE PRESS EDITOR. Morrison thinks she knows everything about this but she's not an agent; she and Auzenne have to learn from each other. They find out about documents stored in the church and return to the church. They continue investigating this amidst social and political pressure. They return to the church and go to what is left of the small church museum/gift shop, which informs visitors about the history of the church's role in the Civil Rights Movement. There is some damage, but, miraculously to the parishioners, this part of the church was spared (relatively speaking). It strikes Morrison as odd that the arsonists did not target this sort of shrine to the movement, while it strikes Auzenne that that would be "too obvious." Here, we see their different worldviews and perspectives clash. One of the panels on display mentions "records" stored in the church. Morrison doubts they are talking about 45s, and they ask the pastor about this. The pastor says, "We used to store files in the basement until we had water damage a few years back. Now we store them in my office." Charlie mentions offhandedly that he was looking for these same records. Alice is confused: "Why? You just got here." Charlie doesn't have an answer ready; he isn't ready to tell Alice about his grandfather. So, the pair begins to piece things together: it is beginning to look like the man who was ostensibly murdered was looking for these records (thus, he came to Atlanta from his home in the country), while the arsonist(s) were looking to destroy the records by starting the fire in the basement. But why did this potential witness wait until now to come forward? They talk to his research assistant, who points them in the direction of his CHILDHOOD FRIEND, who tells them that he waited because he was trying to slowly build a case with foolproof evidence. Unfortunately, it didn't quite work out that way, as the agents are having trouble piecing things together from the microfiche. Wright-Morrison becomes agitated with the childhood friend, thinking that he knows something about her father's murder that he is not letting on; Auzenne reels her in and warns her that if she wants to work with the FBI, she has to keep a level head. Morrison replies that she's not sure she wants to work with the FBI. They drive to the archives of Auburn University to go through the Civil Rights History Project.

Flashback to 1964 integration of Auburn University. Howard Wright watches from his shop; he decides to join up with CORE and become an organizer. Here, they find a logbook that points them in the direction of a suspect, but it is a dead end. The encrypted hard drive is returned by the Tech Expert to Auzenne and Morrison. On one of the hard drives, Auzenne finds his grandfather and information about the pharmacy where Howard Wright was the proprietor. This sparks a change in Auzenne as he must confront the sins of his grandfather and also deal with the fallout of this in relation to Dr. Morrison. Tension abounds between them, but they have to stay focused on the task at hand; Morrison stays silent on this issue. One of the men in the articles (a former KKK informant) wanted his name erased from the files, so he also targeted this man who had the files. The FORMER KKK INFORMANT/ALLEGED ARSONIST is arrested (he has a very normal job, hiding in plain sight—reiterating the theme that we can really never know anyone, or at least that is what Charlie is thinking at this moment in his life given what happened with his grandfather).

ACT IV: The agents manage to piece together a bit of the KKK INFORMANT/ALLEGED ARSONIST'S role, but it becomes clear that he did not work alone. There was a murderer who killed the man before his partner, the arsonist, set the fire. It turns out that the arsonist was an IMPRESSIONABLE KID under the thumb of his KKK informant uncle. Charlie recognizes the Impressionable Kid from the campus of Emory University; was he posing as a college kid or was he actually a college kid? This situation reminds Auzenne of his own current situation, which wakes Auzenne up to how he has been manipulated by his own father figure. Auzenne is becoming more disillusioned by his grandfather and more emboldened to be a good agent for the Civil Rights Squad, but at the same time Morrison can see he is struggling. She breaks her silence on the issue of the revelation of his grandfather's complicity in her father's murder, and says "This man [grandfather] had a hold over you [Auzenne] and you didn't even know it; this is your time to break out of that." Auzenne replies that she doesn't know him at all, and that she is one to talk given that she had all but given up before he arrived; Morrison says he's not some kind of savior and he has no idea what she's been up against—not only as a civil rights attorney, but also as someone who is at the helm of the new Southern branch of the Civil Rights Cold Case Project but still so much on the fringes of the federal government's fight. The two come to a tentative understanding of each other, and Auzenne says, "What if you didn't have to be on the fringes of the federal government's initiatives anymore?" (At this moment, Auzenne is thinking about seeing how to bring her on to

the team on a consultant, and witnessing Auzenne's newfound dedication to the Squad, Morrison begins to warm back up to the idea of officially consulting for the FBI.) The funeral for the victims of the fire (those who were congregants, that is) includes the resounding echo of the power of forgiveness, as the parishioners forgive the arsonist. There is a much smaller funeral for the man who was murdered; he was somewhat of a social outcast--this small ceremony in his town is attended only by the research assistant, the childhood friend, Morrison and her family, and Auzenne. Morrison and Auzenne find common ground, as Morrison helps Auzenne realize that his grandfather had nothing to do with him, and that he is not his grandfather. Agent Auzenne puts aside any initial misgivings he has about the Squad and vows to seek the truth about his grandfather--no matter how painful. Charlie admits to Alice that he feels betrayed by his grandfather and Alice comforts him; she insists that this is his calling to do civil rights squad, and says that together they should try to uncover the whole truth about his grandfather and her father's death--especially considering that they need to figure out how the guy was tipped off that Auzenne was digging around. This looks bigger and deeper in the FBI and they want to get to the bottom of it, but they cannot do so alone; they need each other, as they each bring something different to the table. Charlie becomes determined to make the Civil Rights Squad a force to be reckoned with--and he needs Dr. Morrison's help to make that happen. After all, his grandfather taught him to be tough and never to back down, and that's what he is going to do. Auzenne and Morrison go over more files, and another name comes up as being potentially involved in complicity: S.A.C. Richards'. This shows how complicated this issue of complicity is and how there may be shades of immorality related to this. But his grandfather lied to him and Dr. Morrison is right: it is time for Charlie to break free of his grandfather's influence and forge his own path. Agent Auzenne talks to S.A.C. Richards (tentatively given this information they have just uncovered about him) and Morrison officially comes aboard as a consultant to the Civil Rights Squad, and is one step closer to solving the mystery that has haunted her for as long as she can remember. But she now realizes that nothing can be accomplished in solitude, and that it's good to have a team supporting you, especially in the face of a seemingly insurmountable obstacle: time.

Appendix H: Second Iteration Step-Outline

COLOR OF LAW

"Pilot"

Written by

Alessandra Bautze

Summer 2016 Thesis
Prof. Cindy McCreery and Stuart Kelban

STEP-OUTLINE
JUNE 28, 2016

TEASER

1 INT. WRIGHT FAMILY PHARMACY (AUBURN, ALABAMA) - NIGHT (1964)

In black and white...

A ransacked pharmacy. Fliers for the Congress of Racial Equality (CORE) are strewn on the floor amidst the vestiges of this business. HOWARD WRIGHT, African American, middle-aged, lays slumped over the counter, his throat slashed with a broken vial of barbiturates. A Molotov cocktail sails through the window and the place erupts in flames.

DISSOLVE TO:

2 INT. LIBERTY BAPTIST CHURCH (ATLANTA) - DAY (PRESENT DAY)

Fire rages through the church basement, burning Bibles and smothering bodies. There is SHOUTING and the POUNDING of footsteps up rickety wooden stairs as smoke fills the space.

3 EXT. LIBERTY BAPTIST CHURCH - DAY

The tranquil, sun-soaked streets of Atlanta. A sign outside declares that Liberty Baptist Church is a National Historic Place and was a bastion of Civil Rights activism in the '50s and '60s, as well s a meeting place for the Southern Christian Leadership Conference (SCLC), the organization to which Dr. Martin Luther King, Jr. belonged

CHURCHGOERS huddle together, lips moving in silent prayer. They turn as fire trucks SCREECH up to the building. It becomes clear that this historic Black Baptist church is engulfed in flames.

4 EXT. GRACELAND CEMETERY (CHICAGO) - DAY

SPECIAL AGENT CHARLES "CHARLIE" AUZENNE, 28, white, with boyish good looks, dressed in a dark suit with his FBI badge around his neck, looks on at the full military funeral in progress. OLDER FBI AGENTS and U.S. NAVY VETERANS stand at attention. The casket is lowered into the ground. Auzenne places flowers on the grave, and when he does, everyone else just looks on; it is obvious that he is the most immediate family member to the deceased. TAPS. The funeral ends; the other mourners mutter their condolences to Auzenne on the death of his father figure/grandfather, retired SPECIAL AGENT HERBERT "HERB" AUZENNE. Auzenne nods and walks away from this serene cemetery nestled amidst the hustle and bustle of the North Side of Chicago.

5 INT. AUZENNE'S CAR - MINUTES LATER

Auzenne sits inside his car, parked near the gravesite. Through the windows, the other mourners begin to drift away from the cemetery and Auzenne is isolated, alone, separate from the others. He holds back his emotions and pulls a second FBI badge out of his pocket. This one well-worn: Herb Auzenne's. Auzenne stares down at it, running his fingers over it.

6 INT. F.B.I. - CHICAGO FIELD OFFICE - SQUAD BULLPEN - DAY

Auzenne returns to his FBI bullpen; the Chicago Field Office does not have a formal civil rights squad, but Auzenne has gained some recognition for pursuing contemporary cases involving civil rights violations--most recently the rape of a young girl by a police officer in a racially-motivated "color of law" abuse case. Wanting a change after all that's happened, he longs to get away from Chicago, and puts in for a transfer, hoping to be placed in the prestigious Los Angeles Field Office.

7 INT. EMORY UNIVERSITY - DR. MORRISON'S OFFICE (ATLANTA) - DAY

DR. ALICE MORRISON, 55, African American, sits at her desk looking through copies of the Jackson Free Press. She makes notes on a yellow legal pad. The phone RINGS.

She scrambles for it; it is hidden under a pile of papers.

DR. MORRISON

Hello?

MARGARET BURNHAM (FILTERED)

Is this Dr. Alice Morrison?

DR. MORRISON

(into phone)

Yes, this is she.

MARGARET BURNHAM

I'm calling from the Civil Rights and Restorative Justice Project at Northeastern University in Boston.

DR. MORRISON

Is this about Howard Wright?

MARGARET BURNHAM

No.

DR. MORRISON

Oh.

MARGARET BURNHAM

I'm calling to offer you the job.

DR. MORRISON

Oh! Oh, wow. That was...quick.

MARGARET BURNHAM

Well, you are a very qualified candidate. We'd love to have you on the team.

DR. MORRISON

Yes. I mean, thank you.

MARGARET BURNHAM

I'll give you a few days to think it over if you'd like.

Leaning back in her chair, Dr. Morrison looks around her office, considering the offer.

8 INT. HERB AUZENNE'S HOUSE - ATTIC (CHICAGO) - AFTERNOON

In his grandfather's attic, Auzenne goes through his grandfather's paperwork and finds evidence that his grandfather played a part in the FBI's historical complicity in civil rights crimes. Reeling from the information that his grandfather was not who he thought he was, he believes that there is no way that he could have been involved in this. Still, he is deeply troubled.

SMASH TO:

OPENING CREDITS (Bruce Springsteen's "American Skin [41 Shots]")

END OF TEASER

ACT ONE

9 INT. WHITE PALACE GRILL (CHICAGO) - NIGHT

At a well-known Chicago diner, Auzenne meets with his GRANDFATHER'S COLLEAGUE, who neither affirms nor denies the veracity of the information.

It appears for the time being that the only other people who knew of his grandfather's complicity (apart from the potential victims or witnesses) are the other FBI agents at the time, all of which have already passed away. Auzenne has an inkling that his grandfather's colleague knows the truth, but the man tells him not to go digging after this and shoos him away.

10 EXT. GRANT PARK - NIGHT

Auzenne hesitates; should he just let it go? No, he needs to know the truth.

11 INT. F.B.I. - CHICAGO FIELD OFFICE - SQUAD BULLPEN - DAY

Agent Auzenne returns to his homicide squad in Chicago and finds that his transfer request has been approved--but that he isn't going to sunny L.A.; instead, he's being transferred to the Atlanta Field Office. Auzenne never wanted to return to the South after his childhood there, and initially fights the transfer, but he cannot win.

12 INT. PLANE - NIGHT

Auzenne flies to Atlanta, his grandfather's badge in his lap.

13 INT. GEORGIA TECH - B.S.U. LOUNGE (ATLANTA) - NIGHT

COLLEGE STUDENTS, members of the Black Student Union, sit on couches in a large basement room. One wall is covered with photographs from the group's activities, while another wall is painted with a mural of prominent Black leaders. This is obviously a well-funded and active group on campus.

The B.S.U. PRESIDENT, wearing a black hooded sweatshirt with the organization's logo (a fist raised high) finishes leading a discussion. They pack up and leave. They open the door, cross the threshold into the hallway of the basement of the dorm...

14 INT. HALLWAY - THRESHOLD TO THE B.S.U. LOUNGE - CONTINUOUS

...and find a noose hanging from the doorway. Mouths drop open. Eyes narrow. Gasps from the bewildered and hurt students.

15 INT. F.B.I. - ATLANTA FIELD OFFICE - CIVIL RIGHTS SQUAD
BULLPEN - DAY

Since Charlie Auzenne has worked on civil rights cases before, he is transferred to the Atlanta Field Office's Civil Rights Squad, which investigates contemporary hate crimes, "color of law" abuses by public officials, and crimes against society's most vulnerable (such as prostitutes, victims of human trafficking, individuals abused by police, etc.). Yet the Atlanta squad also has a different component that Auzenne has never experienced: the squad also investigates historical murders from the Civil Rights era in accordance with the Emmett Till Unsolved Civil Rights Crime Act of 2007. It is responsible for investigating these cases throughout the South. Auzenne's new boss, SPECIAL AGENT-IN-CHARGE DOMINIC RICHARDS, 50s, white, welcomes him.

The Squad is not doing well. The focus on stopping terrorism has consumed the FBI's resources and attention, and they have hit a wall in their cold case investigations as the \$10 million they got through the so-called "Till Bill" is running out. There has been political pressure to revitalize the Squad after a few agents recently left, longing "to move on in their careers."

One agent who remains is SPECIAL AGENT SHIORI FISCHER, 30. An alumna of Georgia Tech, she entered the FBI with killer computer science skills, and remains dedicated to the mission of the Civil Rights Squad. She is half white, a quarter Black, and a quarter Japanese; she is often mistaken for a Latina. She is still trying to navigate her identity, but throws herself into her work. She takes a liking to Auzenne, who tries to settle in but is distracted by his mission to find out more about his grandfather's past.

MONTAGE:

16 INT. ATLANTA UNIVERSITY CENTER - WOODRUFF LIBRARY - DAY

Auzenne searches for his grandfather's name in a database, finding nothing. He asks the CIRCULATION DESK WORKER for other resources, and he points him in the direction of...

- 17 INT. ATLANTA HISTORY CENTER - KENAN RESEARCH CENTER - DAY
Auzenne continues to search for records, growing increasingly frustrated.
- 18 INT. NATIONAL ARCHIVES AT ATLANTA (MORROW, GEORGIA) - NIGHT
Auzenne pores over these archives, and finally gives up.
END MONTAGE.
- 19 EXT. NATIONAL ARCHIVES AT ATLANTA - PARKING LOT - NIGHT
Auzenne pulls out of the parking lot.
A dark car watches him leave from afar.
- 20 INT. F.B.I. - ATLANTA FIELD OFFICE - CIVIL RIGHTS SQUAD BULLPEN - DAY
Auzenne is determined to exonerate his grandfather, and asks vaguely about this sort of thing. Richards initially hesitates on a response, but Fischer eagerly suggests he talks to a historian, Dr. Alice Morrison, a brilliant researcher at Emory University who has consulted with the FBI in the past.
- 21 EXT. EMORY UNIVERSITY - QUAD - DAY
Auzenne hesitates; does he really want to go down this road? But he is on his personal quest, and decides that he needs Dr. Morrison to help him exonerate his father.
- 22 INT. EMORY UNIVERSITY - DR. MORRISON'S OFFICE - DAY
Auzenne finds Dr. Morrison buried in journals and papers, in the middle of writing a book about the history of alternative newspapers, but it is clear that she is also in a rut/at a crossroads in her career as of late. He asks Dr. Morrison for advice about historical cases. Just then, his cell phone RINGS and he gets word of the church fire.

In light of the public pressure the Squad is bound to be under in the wake of this arson, he recognizes that the historian could be a good help on the contemporary case because she knows the history of these historic churches (and, as Faulkner says, "The past isn't dead. It isn't even past.") Her security clearance is still active, so she agrees to go with him to the scene of the church fire.

23 EXT. LIBERTY BAPTIST CHURCH - DAY

A media frenzy. Three people have died during the Bible study that was going on. There are definitive signs of arson.

Auzenne interviews the devastated PASTOR as the media descends on what remains of the church. The pastor addresses the media at an impromptu press conference.

PASTOR

I wanted to believe that this was an accident, and not an act of arson. Yet it has come to my attention that this was an attack--an attack on our community. The perpetrator may not have used a gun, but, like the events in Charleston, this is an attack on the African American church, the historical center of Black life in this country, in this city. Let us not allow our minds to be clouded with ideas of vengeance against those who have wronged us--as hard as it will be. We will continue, as we have always done, to trust in the Lord and rejoice in Christ, even during this incredibly trying time.

24 INT. F.B.I. - CIVIL RIGHTS SQUAD BULLPEN - THE NEXT DAY

Richards and Fischer discuss the changes happening with the Squad (i.e. the entrance of Auzenne and the re-entrance of Dr. Morrison, their evolving relationship with the Till Bill). They get the call about the noose.

25 EXT. GEORGIA TECH - LATER

Fischer knows her way around the campus; she is an alumna of Georgia Tech. She knows where the B.S.U. lounge is.

26 INT. MORGUE - DAY

Two people died of smoke inhalation, while the third (an elderly African American man yet to be identified) was already dead before the fire began; it is Dr. Morrison who recognizes this, as she interrupts the Medical Examiner, who confirms it.

Auzenne and Dr. Morrison disagree as to when they should release this information. Dr. Morrison thinks they should keep quiet about it, and Auzenne, despite disagreeing (after being misled by his grandfather, he now appreciates the value of truthfulness) goes along with it against his better judgment.

27 INT. GEORGIA TECH - B.S.U. LOUNGE - LATER

The agents interview the students.

B.S.U. SECRETARY
Fisher like that girl who wasn't
smart enough to get into UT Austin
and then blamed Black students?

FISCHER
No, like Fischer with a "C."

Fischer comments on the new space for the B.S.U., a lot different than a few years back when she was a computer science major at Georgia Tech. People seem surprised that she was a member, as she looks Hispanic.

They try to track down security footage but there is none; the cameras were just for show. So whoever did this had to have known that they weren't working or just didn't care. Or wore a disguise/mask.

28 EXT. LIBERTY BAPTIST CHURCH - NIGHT

Other churches are afraid the arsonist might strike again (not knowing about the murder aspect). The FAMILIES of the victims hold a vigil outside the church.

29 EXT. STREETS OF ATLANTA - NIGHT

Auzenne asks Dr. Morrison how she knew that this man was dead before the fire; Dr. Morrison replies that she recognized it from a previous case. She wasn't sure she wanted to get back into FBI work, but when she sensed an opportunity to look into this case again, she took it. Auzenne is annoyed and a bit hurt.

AUZENNE
So, what? You were using me to
reinsert yourself into some
investigation?

9.

No. Dr. Morrison reveals that she possessed knowledge about the postmortem burns because her own father was dead before his shop was set on fire. Dr. Morrison reveals to Auzenne that her father was brutally murdered in a racially-motivated hate crime in 1964, which was never solved. She was three years old.

Auzenne is stunned into silence.

END OF ACT ONE

ACT TWO

30 INT. F.B.I. - ATLANTA FIELD OFFICE - CIVIL RIGHTS SQUAD
BULLPEN - DAY

S.A.C. Richards seems uneasy seeing Dr. Morrison back in the office. There is an unspoken tension between the two of them. To make matters worse, Auzenne isn't sure if S.A.C. Richards knows about Dr. Morrison's father, and things are a bit tense as Auzenne takes in this shocking information about his new colleague's past.

31 INT. F.B.I. - HISTORICAL ARCHIVES ROOM - LATER

There is discussion of the Church Arson Prevention Act, which was passed in 1996. Some church arsons are motivated by multiple factors, including racism and religious hatred. Arsonists have also burned churches for other reasons, including opportunistic and random vandalism, pyromania, mental health disturbances, feuding with ministers, retribution against religious authorities, parking or neighborhood disputes, covering up of burglaries, and financial profit. Auzenne and Dr. Morrison have to wade through the myriad of potential factors or causes that may have contributed to the arson. But when actual or perceived racial hatred has sparked the arson of a church, the crime is even more egregious because in the African American community, the church historically has been a primary community organization (and Morrison has a depth of knowledge on this subject, which she shares with the FBI).

Auzenne knows about the Church Arson Prevention Act from his time in Chicago, but he doesn't know all of the historical context surrounding it; this is the first inkling that these two could really make a good team.

Was the church fire a cover-up for something even more sinister?

Now they not only have to solve a case of arson, but also a murder. Morrison isn't sure she should be on this case, but Auzenne convinces her to stay and help; after all, she knows about the historical significance of these churches. They struggle to find information about the man who died under suspicious circumstances, as his body was so badly burned they have had to call in a FORENSIC ANTHROPOLOGIST to identify him.

32 EXT. GEORGIA TECH - CUSTODIAN'S CLOSET NEAR B.S.U. HALLWAY - DAY

Fischer and Richards interview a CUSTODIAN who previously expressed distaste for the group, but he has an alibi. He's just your regular run-of-the-mill racist, not somebody who would commit this act of racial intimidation.

33 INT. GEORGIA TECH - STUDENT UNION - DAY

Fischer and Richards have lunch at the student union. Pressure is building for them; an atmosphere of panic and racial tension abounds at the college. The white students seem to be walking on eggshells, while the Black students are divided as to how they should respond: with disruptive demonstrations or the status quo. It is clear that racial tensions have been building and this could very well be the last straw.

They return their trays and find fliers sponsored by the B.S.U. supporting the primarily African American food service workers' efforts to unionize.

34 INT. MORGUE - LATER

The Forensic Anthropologist identifies the victim using dental records: his name was DENNIS TRUDEAU.

35 INT. LIBERTY BAPTIST CHURCH - DAY

This fear of other arson attacks is somewhat quelled, however, for the wrong reason: the church community and media finally learn that one man was dead before the fire, and that the Civil Rights Squad has started a murder investigation in addition to the arson investigation.

One overzealous REPORTER confronts Auzenne on why the FBI waited so long to release this information.

Auzenne confronts Dr. Morrison, warning her not to undermine his authority. Dr. Morrison shakes her head incredulously, responding that that is "a typical FBI response." She insists they need to be a team. Still, despite these conflicts, they need to forge ahead with the investigation.

They release Dennis Trudeau's name and interview the CHURCH ELDERS and find out that this man was not a regular congregant; in fact, they have never seen him before. This is quite mysterious. It turns out his home is not even in Atlanta, but farther out in Georgia. What was he doing in Atlanta?

36 INT. CAR (ATTAPULGUS, GEORGIA) - DAY

Across the street from Dennis Trudeau's house in Attapulgis (population: 449), Auzenne tells Dr. Morrison to stay in the car; he has to notify this man's family.

37 EXT. DENNIS TRUDEAU'S HOUSE - PORCH (ATTAPULGUS) - DAY

Face grave, Auzenne steps up to the house--but no one answers the door. Dr. Morrison steps out of the car just as DENNIS TRUDEAU'S NEIGHBOR pops his head out of his house and tells Auzenne that Dennis didn't have any kin, mostly kept to himself. Still, Auzenne has a warrant, and is about to break down the door when the neighbor informs him that Dennis kept it unlocked--everyone does in their small town. Dennis was a trusting guy, which is ironic considering how he met his end. This strikes Auzenne as odd, then, that he was not killed at home; the person who killed him must not have known where he lived. Auzenne beckons to Dr. Morrison and they enter the house.

38 INT. DENNIS TRUDEAU'S HOUSE - LIVING ROOM - MINUTES LATER

It is a well-kept, plain shotgun house, poorly lit. They look around for a bit before they happen upon...

39 INT. DENNIS TRUDEAU'S HOUSE - BEDROOM - MINUTES LATER

...five hard drives hidden in a jewelry box. This is the metaphorical "wall with photos and ropes."

DR. MORRISON

What is he doing with five hard drives?

AUZENNE

I'm 28 and I don't even have one external hard drive.

Auzenne runs his fingers over the hard drives. Dr. Morrison scoops them up.

40 INT. GEORGIA TECH - DINING SERVICES OFFICE - DAY

Fischer and Richards try to meet with the Director of Dining Services, but he is elusive. When they finally find him, he is running from them; they catch up with him, and arrest him.

41 INT. F.B.I. - ATLANTA FIELD OFFICE - HISTORICAL ARCHIVES ROOM
- LATER

Amidst the stacks of files (cold cases or other cases of civil rights violations), Auzenne and Dr. Morrison begin to look at the hard drives; one of them is encrypted, so they call Fischer, who takes it away to be unencrypted. They pore over the rest of the hard drives, which contain mostly photos of microfiche newspaper articles pertaining to life in Auburn in the early '60s, Freedom Summer (officially known as the Mississippi Summer Project), J. Edgar Hoover's FBI, and, last but not least: the fate of Howard Wright and the Wright Family Pharmacy. They are JPGs taken with an iPhone, which shows the location where they were taken (Bainbridge, a larger city a few towns over from Attapulugus).

42 INT. GILBERT H. GRAGG LIBRARY (BAINBRIDGE, GEORGIA) - DAY

Dr. Morrison and Auzenne go to the flagship library of the Southwest Georgia Regional Library System, where they speak with the HEAD LIBRARIAN. She points them in the direction of Dennis Trudeau's COLLEGE STUDENT RESEARCH ASSISTANT, who is a student at Bainbridge State College and who also holds a part-time job at the Commuter Student Lounge at the college.

43 INT. BAINBRIDGE STATE COLLEGE - COMMUTER STUDENT LOUNGE - DAY

Citing confidentially and a lack of trust in the federal government, the student refuses to hand over his phone. Auzenne gets angry, but, surprising Auzenne with her forthrightness, Morrison steps in and calmly convinces him to hand it over.

44 INT. YESTERDAY'S DINER (BAINBRIDGE, GEORGIA) - NIGHT

The phone is locked. They order the the house specialty while trying to unlock the phone. The WAITRESS informs them that the student comes in here a lot; he's a little nuts.

AUZENNE

Do you happen to know where he was
the night of Wednesday the 10th?

WAITRESS

Not off the top of my head, but let
me check.

She comes back with a credit card receipt. He had dinner at the diner. She remembers him coming off his shift at the school.

14.

He couldn't have made it back to Bainbridge that fast from Atlanta, seeing as it's around a 3 hour and 45 minute drive.

45 INT. F.B.I. FIELD OFFICE - CIVIL RIGHTS SQUAD BULLPEN - THE NEXT DAY

With the help of Fischer, they finally gain access and see that there were even more JPGS that had not yet been transferred to his hard drives. Of particular interest is a new newspaper article from the Jackson Free Press revealing that the person who died before the fire was a possible witness to the 1964 murder of Howard Wright.

END OF ACT TWO

ACT THREE

46 INT. PLANE - DAY

Flight from Atlanta to Jackson, Mississippi. Dr. Morrison pores through case files and documents while Auzenne just looks out the window. Dr. Morrison snaps at him that she's not the agent here, but he replies that she doesn't know his methods. His gears are always churning, even if he doesn't show it.

47 INT. CAR (JACKSON, MISSISSIPPI) - DAY

An exhausted-looking Dr. Morrison drives in a rental car with Auzenne through downtown Jackson, Mississippi.

48 INT. F.B.I. - CIVIL RIGHTS SQUAD - INTERROGATION ROOM - DAY

Richards and Fischer question the Director of Dining Services. It turns out that he knows nothing about the noose; he is afraid of being indicted for misuse of funds. A dead end.

49 INT. JACKSON FREE PRESS HEADQUARTERS - DAY

As they enter the headquarters of the newspaper, Dr. Morrison explains that this is an alternative progressive paper named for the protest paper that emerged out of the Mississippi civil rights movement in 1961, the Mississippi Free Press. DONNA LADD, 55, the editor and co-founder of the paper and a Neshoba County native who lived in "exile" for 18 years, knows Dr. Morrison, given that she is currently writing a book about the history of the paper. They have become friends, and Dr. Morrison considers her a confidant. Still, she is surprised that she has once again teamed up with the FBI.

DONNA LADD
I thought you swore off that.

Dr. Morrison glances over at Auzenne and shrugs. She gives no further information about what happened to make her swear off working with the FBI, but Auzenne remains curious (though he doesn't let on.)

Auzenne and Morrison talk to Donna Ladd. Morrison thinks she knows everything about how to work with the media in regards to a case such as this but she's not an agent; she and Auzenne have to learn from each other.

They get more information about the clipping and return to the church.

50 INT. JACKSON AIRPORT - DAY

Waiting for the plane to go back to Atlanta, they discuss the investigation amidst rising social and political pressure; it's on the news in the terminal.

51 INT. F.B.I. - HALLWAY - DAY

Fischer and Richards pass off this unexpected case of financial fraud to another department in the FBI, and other agents mock the agents from the Civil Rights Squad, asking if things have gotten so bad that they've finally given in and turned to working white collar. But the agents aren't giving up yet.

52 INT. LIBERTY BAPTIST CHURCH - MUSEUM/GIFT SHOP - NIGHT

Auzenne and Dr. Morrison return to the church and go to what is left of the small church museum/gift shop, which informs visitors about the history of the church's role in the Civil Rights Movement. There is some damage, but, miraculously to the churchgoers, this part of the church was spared (relatively speaking). It strikes Morrison as odd that the arsonists did not target this sort of shrine to the movement, while it strikes Auzenne that that would be "too obvious." Here, we see their different worldviews and perspectives clash. One of the panels on display mentions "records" stored in the church. Morrison doubts they are talking about 45s...

53 INT. LIBERTY BAPTIST CHURCH - OFFICE - LATER

...and they ask the pastor about this.

PASTOR

We used to store files in the basement until we had water damage a few years back. Now we store them in the office.

He hands them over.

54 INT. GEORGIA TECH - B.S.U. LOUNGE - NIGHT

The B.S.U. President leans against the ping pong table against one wall, shuffling papers, trying to figure out what next steps to take.

He begins smacking ping pong balls against the wall of with the photographs of the group's activities. Were their efforts all for naught? He glances behind him at the wall of African American leaders. What will be this generation's legacy?

55 INT. F.B.I. - HISTORICAL ARCHIVES ROOM - NIGHT

They go through the records, which contain information about what Auzenne knows is his grandfather's former unit. Auzenne mentions offhandedly that he was looking for these same records. Dr. Morrison is confused.

DR. MORRISON
Why? You just got here.

Auzenne doesn't have an answer ready; he isn't ready to tell Dr. Morrison about his grandfather.

56 So, the pair begins to piece things together: it is beginning to look like the man who was ostensibly murdered was looking for these records (thus, he came to Atlanta), while the arsonist(s) were looking to destroy the records by starting the fire in the basement. But why did this potential witness wait until now to come forward?

Dr. Morrison and Auzenne struggle to piece things together from the microfiche. Here we see their worldviews clash again as stress builds: Auzenne is getting frustrated just sitting around with these files and he wants to get back to the field, while Dr. Morrison knows there must be something that they have overlooked. They leave a message for the research assistant.

56 INT. F.B.I. - CIVIL RIGHTS SQUAD BULLPEN - THE NEXT MORNING

They get a message back from the research assistant, who tells them about Dennis Trudeau's childhood friend, MARCUS JAMES.

EXT. HOME OF MARCUS JAMES - PORCH (AUBURN, ALABAMA) - DAY

Dr. Morrison grew up in Auburn, where her father was the city's first Black pharmacist (before he was murdered), so their trip to Auburn brings back memories for her, and she seems a little "off."

58 INT. HOME OF MARCUS JAMES - MINUTES LATER

Marcus James tells them about their childhood in Auburn, and when they crossed paths with Howard Wright and his pharmacy technician/assistant, Cole Harrison, 20.

FLASHBACK TO:

59 INT. WRIGHT FAMILY PHARMACY - DAY (DECEMBER 1963)

In black and white...

Marcus James and Dennis Trudeau, both 14, enter the pharmacy, which is decorated with Christmas decorations. They head to get some cough syrup with a list of other things in hand. They joke around. Suddenly, ARGUING can be heard from the back.

Howard Wright and his pharmacy technician/assistant, COLE HARRISON, 20, argue. Howard Wright has just found out that Cole is secretly a member of SNCC and says that his involvement could put them in danger. Cole Harrison leaves, angry.

BACK TO PRESENT DAY.

60 INT. HOME OF MARCUS JAMES - DAY

Although Howard Wright obviously had a change of heart and ended up getting involved in the Movement, still, no one has heard from Cole Harrison in years.

Auzenne and Dr. Morrison ask James why he thinks Trudeau waited to come forward. He was waiting because he was trying to slowly build a case with foolproof evidence. Unfortunately, it didn't quite work out that way, as the agents are having so much trouble piecing things together from the microfiche.

Dr. Morrison becomes agitated with James, thinking that he knows something about her father's murder that he is not letting on; Auzenne reels her in and warns her that if she wants to work with the FBI, she has to keep a level head. Morrison replies that she's not sure she wants to work with the FBI. This leads Auzenne to wonder about Ladd's comment that she swore off FBI consulting work. Before Auzenne can ask Dr. Morrison about this, Dr. Morrison says that they should stop at the archives of Auburn University's Civil Rights History Project; they may be able to find more information there.

61 EXT. ENTRANCE TO AUBURN UNIVERSITY - DAY

Dr. Morrison and Auzenne pull up to campus; Dr. Morrison is once again lost in thought.

FLASHBACK TO:

62 EXT. ENTRANCE TO AUBURN UNIVERSITY - DAY (JANUARY 4, 1964)

In black and white...

The integration of Auburn University. It is nowhere near as tense as George Wallace's "Stand in the Schoolhouse Door" but it marks a new day for Auburn. REPORTERS clamor around as HAROLD FRANKLIN, an African American student, enters the Registrar's Building.

63 INT. WRIGHT FAMILY PHARMACY - LATER (JANUARY 4, 1964)

In black and white...

As Harold Franklin triumphantly emerges from the Registrar's Building, the media surrounding him, Howard Wright watches from his shop. THREE-YEAR OLD ALICE plays beside him.

He begins to write a letter to CORE. When his wife, a YOUNGER CHLOE WRIGHT, inquires as to the letter, he lies to her.

BACK TO PRESENT DAY.

64 INT. AUBURN UNIVERSITY - CIVIL RIGHTS HISTORY PROJECT ARCHIVES - DAY

Auzenne finds a logbook of visitors who checked out information relating to arsons and who searched for Howard Wright's name that points them in the direction of a suspect: a trustee at a small charter school in rural Georgia: a school that turns out to be all-white.

INT. PATAULA CHARTER ACADEMY (EDISON, GEORGIA) - DAY

Dr. Morrison and Auzenne pay a visit to a charter school in a rural area that many worry is a public school masquerading as a "segregation academy" (a private school set up in the mid-20th century to enable white parents to avoid having their children in desegregated public schools). The suspect, a beloved TRUSTEE of the school, has an alibi for the time of the arson--but not for the backdated time of death of Dennis Trudeau. They take him in for questioning.

They get a call from Fischer and return to the office.

66 INT. F.B.I. - HISTORICAL ARCHIVES ROOM - DAY

The encrypted hard drive is returned by Fischer to Auzenne and Morrison. On one of the hard drives, Auzenne finds his grandfather and information about the pharmacy where Howard Wright was the proprietor. This sparks a change in Auzenne as he must confront the sins of his grandfather and also deal with the fallout of this in relation to Dr. Morrison. Tension abounds between them, but they have to stay focused on the task at hand; Morrison stays silent on this issue. A very tense scene before Auzenne has to go question this trustee.

67 INT. F.B.I. FIELD OFFICE - INTEROGGATION ROOM - DAY

It turns out that this trustee from the charter school knows who the arsonist was: a former KKK informant who found his name in one of the articles and wanted it erased, so he also targeted this man who had the files.

68 INT. CAR - DAY

Dr. Morrison and Auzenne are on the road again. As contrasted with their previous banter, following the revelation of Agent Herb Auzenne's alleged involvement in the murder of Howard Wright, Auzenne and Dr. Morrison drive in silence as they go to see the Former KKK Informant/Alleged Arsonist.

Dr. Morrison notices Auzenne looking at her curiously, and turns away, lost in thought.

FLASHBACK TO:

69 INT. COUNTRY ROAD - DAY (1964)

In black and white...

Howard Wright drives students to Freedom Summer. It turns out that he joined CORE, but at the time CORE was not running any projects in Alabama, so he jumped at the chance to help their cause (and the united cause of the Council of Federated Organizations, which includes SNCC) in Mississippi.

These Black college students are members of SNCC, and they are not as naively idealistic as the white Northern students they will meet, but they are filled with passion. Even though they pass restaurants and motels, they do not stop anywhere; they eat in the car and keep driving.

They know that it isn't safe for them to stop until they get to Ohio, where they will train to enter "the closed society."

Still, they sing freedom songs.

HOWARD WRIGHT	STUDENTS
(singing)	(singing)
AIN'T GONNA LET NOBODY TURN	AIN'T GONNA LET NOBODY TURN
ME AROUND...	ME AROUND...

EXT. REST STOP - PHONE BOOTH (OUTSIDE OF OXFORD, OHIO) - NIGHT

Howard Wright makes a call from a phone booth.

HOWARD WRIGHT
(into phone)
C'mon, Cole. Pick up!

He slams the phone down in frustration.

INT. DARK CAR NEARBY (OUTSIDE OF OXFORD, OHIO) - NIGHT

Inside a dark car parked at the rest stop, a MAN watches Howard Wright exit the phone booth and get back into his station wagon with the students heading to the Mississippi Summer Project training sessions at the Western College for Women.

The man pulls something from his glove compartment: an FBI badge. His FBI badge, that of SPECIAL AGENT HERBERT AUZENNE.

BACK TO PRESENT DAY.

72 *INT. ASSISTED LIVING FACILITY - DAY*

They arrest the FORMER KKK INFORMANT/ALLEGED ARSONIST, late 60s, who works at the front desk of an assisted living facility. The ELDERLY RESIDENTS are shocked. The fact that he has a very normal job, hiding in plain sight, reiterates the idea that we can really never know anyone, which is what Auzenne thinks given what happened with his grandfather.

END OF ACT THREE

ACT FOUR

73 INT. INTERROGATION ROOM - DAY

The agents manage to piece together a bit of the KKK INFORMANT/ALLEGED ARSONIST'S role. He has laid low for a while, eventually getting rid of the objects of status that he had bought with the money from the FBI back in the day (a hunting rifle, a barbeque, etc.) He claims to have worked alone, but something doesn't add up. It becomes clear that he did not work alone. This guy killed Dennis Trudeau, but he didn't set the fire.

74 INT. GEORGIA TECH - DEAN OF STUDENTS' OFFICE - DAY

The Dean of Students is overwhelmed by recent events, but point the agents in the direction of an anonymous Internet forum that was shut down by the University prior to the incident.

75 INT. F.B.I. FIELD OFFICE - DAY

Fischer hacks through the system to find the suspect's online profile on this message board, which she manages to link to his activity on far-right, white nationalist, and white supremacist websites.

76 INT. HOME OF KKK INFORMANT - DAY

They find evidence of someone else living in the house.

It turns out that the arsonist was an IMPRESSIONABLE KID, 20s, under the thumb of his KKK informant uncle. He is arrested.

This situation reminds Auzenne of his own current situation, which wakes Auzenne up to how he has been manipulated by his own father figure. But this informant was going to take full responsibility, and didn't want the blame to go to his nephew, whom he calls "a deadbeat loser." But this "deadbeat loser" found a purpose through hate, and ruined many lives in the process; he had free will, but his uncle set the pace with his influence, set off the match that ignited the flame of hate in his nephew.

Auzenne is becoming more disillusioned by his grandfather and more emboldened to be a good agent for the Civil Rights Squad, but at the same time Dr. Morrison can see he is struggling.

77 INT. F.B.I. - CIVIL RIGHTS SQUAD BULLPEN - DAY

Fischer tracks the I.P. address to a pre-med student who works as a rock climbing instructor at Georgia Tech. After Fischer and Richards leave, Dr. Morrison breaks her silence on the issue of the revelation of Auzenne's grandfather's complicity in her father's murder, and says:

DR. MORRISON
This man had a hold over you and
you didn't even know it. You didn't
even realize it. This is your time
to break out of that.

Auzenne replies that she doesn't know him at all, and that she is one to talk given that she had all but given up before he arrived. Tension.

78 INT. GEORGIA TECH - GYM - ROCK CLIMBING WALL - DAY

Fischer and Richards confront the culprit, a VITRIOLIC PRE-MED STUDENT, from the bottom of a rock climbing wall, where he climbs higher and higher. He makes no apologies for his racist viewpoints. He was set off after getting rejected from a prestigious pre-med internship program, which he blames on "the reverse racism of affirmative action."

They talk him down from the climbing wall and arrest him.

79 INT. F.B.I. - CIVIL RIGHTS SQUAD BULLPEN - LATER

Morrison tell Auzenne that he's not some kind of savior and he has no idea what she's been up against--not only as a civil rights attorney, but also as someone who is still so much on the fringes of the federal government's fight despite her passion for justice. The two come to a tentative understanding of each other, and Auzenne says:

AUZENNE
What if you didn't have to be on
the fringes of the federal
government's initiatives anymore?

Auzenne is thinking about seeing how to bring her on to the team on a consultant again, and witnessing Auzenne's newfound dedication to the Squad, Morrison begins to warm back up to the idea of officially consulting for the FBI.

80 INT. LAVISH CHAPEL - DAY

The well-attended funeral for the victims of the fire (those who were church members, that is) includes the resounding echo of the power of forgiveness, as the churchgoers forgive the arsonist.

81 INT. SMALL CHAPEL (ATTAPULGUS) - DAY

There is a much smaller funeral for the man who was murdered; he was somewhat of a social outcast--this small ceremony in his town is attended only by the research assistant, Marcus James, his neighbor, Morrison, and Auzenne.

82 EXT. CEMETERY (ATTAPULGUS) - DAY

Morrison and Auzenne find common ground, as Morrison helps Auzenne realize that his grandfather had nothing to do with him, and that he is not his grandfather. Agent Auzenne puts aside any initial misgivings he has about the Squad and vows to seek the truth about his grandfather--no matter how painful.

AUZENNE

He betrayed me. And not just me--
what he did to...

Auzenne lets out a heavy sigh. Dr. Morrison puts a hand on his shoulder.

DR. MORRISON

Maybe this is your calling. With
the Civil Rights Squad.

She says that together they should try to uncover the whole truth about his grandfather and her father's death--especially considering that they need to figure out how the arsonist was tipped off that Auzenne was digging around. This looks bigger and deeper in the FBI and they want to get to the bottom of it, but they cannot do so alone; they need each other, as they each bring something different to the table. Auzenne becomes determined to make the Civil Rights Squad a force to be reckoned with--and he needs Dr. Morrison's help to make that happen. After all, his grandfather taught him to be tough and never to back down, and that's what he is going to do.

83 EXT. GEORGIA TECH - QUAD - NIGHT

Tea lights light up the quad; they spell out the words
STRONGER TOGETHER.

Members of not only the BSU, but the entire student community, come out and gather in a vigil against hate.

84 INT. F.B.I. - HISTORICAL ARCHIVES ROOM - NIGHT

Auzenne and Dr. Morrison go over more files, and another name comes up as being potentially involved in complicity: S.A.C. Richards'--but Auzenne hides this information from Dr. Morrison, not wanting her to leave again. (This action will come back to haunt him and later put a strain on their relationship.) This shows how complicated this issue of complicity is and how there may be shades of immorality related to this. But his grandfather lied to him and Dr. Morrison is right: it is time for Auzenne to break free of his grandfather's influence and forge his own path.

85 INT. RICHARDS' OFFICE - NIGHT

Auzenne talks to Richards (tentatively given this information he has just uncovered about him) about letting Dr. Morrison back onto the Squad. Richards hesitates, and Auzenne asks why Dr. Morrison left the Squad. Richards admits that she left after the Squad refused to go forth with her brother's case, citing insufficient evidence.

In the end, however, Richards agrees, and...

86 EXT. ATLANTA F.B.I. FIELD OFFICE - STEPS - NIGHT

Dr. Morrison officially comes aboard as a consultant to the Civil Rights Squad, and Auzenne assures her they can re-open her brother's case, taking her one step closer to solving the mystery that has haunted her for as long as she can remember. But both she and her new partner realize that nothing can be accomplished in solitude, and that it's good to have a team supporting you, especially in the face of a seemingly insurmountable obstacle: time.

87 EXT. MORRISON HOUSEHOLD - PORCH - NIGHT

Dr. Morrison leaves a message for Margaret Burnham at the Civil Rights and Restorative Justice Project. She doesn't take the job, instead inquiring about Howard Wright again.

Just as she is about to pocket her phone, it RINGS.

DR. MORRISON

Hello?

COLE HARRISON (FILTERED)
Is this Howard Wright's daughter?

DR. MORRISON
Yes. Who is this?

COLE HARRISON (FILTERED)
This is Cole Harrison. I worked
under your daddy back in '63, '64.

DR. MORRISON
I know. But no one's heard--How did
you even get this number?

COLE HARRISON (FILTERED)
There's something you need to know.

Dr. Morrison steps away from the door and begins to listen to
what he is saying, but we do not hear the conversation.

88 INT. MORRISON HOUSEHOLD - KITCHEN - MINUTES LATER

A stricken Dr. Morrison steps through the door, coming home
to her family: her husband (ANDREW), her mother (CHLOE) and
her teenage daughter (TESS, 17). The house is warm and
inviting.

89 INT. AUZENNE'S APARTMENT - NIGHT

Auzenne returns to his bare apartment, cardboard boxes still
unopened. He picks up his grandfather's badge, goes to throw
it in the trash...and instead shoves it in a drawer.

END OF PILOT.

Appendix I: Scene Comparison: Two Versions of Dr. Morrison's Introduction

VERSION ONE -- SECOND ITERATION, FULL DRAFT

INT. EMORY UNIVERSITY - DR. MORRISON'S OFFICE (ATLANTA) - DAY

DR. ALICE MORRISON, 55, African American, sits at her desk in her cramped office, leafing through copies of the Jackson Free Press. She's buried in journals and papers. Copies of various Southern alternative newspapers are scattered all around, all with sticky notes affixed to them.

She makes notes on a yellow legal pad: "Call Publisher." The phone RINGS. She scrambles for it; it is hidden under a pile of papers, which slide the floor. She groans, grabs the phone. She begins to pick up the papers from the floor as she talks, the phone balanced on her shoulder.

DR. MORRISON

Hello?

MARGARET BURNHAM (FILTERED)

Is this Dr. Alice Morrison?

DR. MORRISON

Yes, this is she.

MARGARET BURNHAM (FILTERED)

I'm calling from the Civil Rights and Restorative Justice Project at Northeastern University in Boston.

DR. MORRISON

Is this about Howard Wright?

MARGARET BURNHAM (FILTERED)

No. I'm calling to offer you the job.

DR. MORRISON

Oh! Oh, wow. That was...quick.

MARGARET BURNHAM (FILTERED)

You're a very qualified candidate. We'd love to have you on the team.

DR. MORRISON

Yes. I mean, thank you.

MARGARET BURNHAM (FILTERED)

I'll give you a few days to think it over if you'd like.

Leaning back in her chair, Dr. Morrison looks around her office, considering the offer.

VERSION TWO -- SECOND ITERATION, FULL DRAFT REVISION

INT. GEORGIA TECH - B.S.U. LOUNGE (ATLANTA) - NIGHT

BLACK COLLEGE STUDENTS sit in metal chairs facing a podium, behind which DR. ALICE MORRISON, 55, African American, stands. She looks out over the large basement room. One wall is covered with photos from the group's activities, while another is painted with a mural of prominent Black leaders.

DR. MORRISON

It's great to see that the Black Student Union here at Georgia Tech is such an active presence on campus. I'm currently a scholar over at Emory. My current research involves the legacy of Southern alternative newspapers, such as the Jackson Free Press. I also have done consulting work for the FBI, though not lately.

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